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AUTHOR Fuller, Frank, Jr., Ed.
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ABSTRACT

This guide is designed to assist school administrators and teachers in planning and developing dramatic and theatre arts programs that meet the needs of a wide range of students from kindergarten through grade 12. The first section of the guide sets forth a philosophy, goals, and criteria for effective theatre arts programs in general. The second section outlines a model program for primary and elementary schools and includes instructional objectives, a statement of program scope, and sample activities. The third section details a model program for the junior high or middle school and offers a sample instructional unit on exploring careers through creative dramatics. The fourth section delineates a model program for the secondary school and presents a course outline on theatre arts exploration and a sample instructional unit on the nature of theatre. Each program outline also contains charts of expected competencies for the appropriate grade levels and self-assessment checklists for evaluating the programs. Appendixes contain suggestions for building a theatre arts program, notes on program evaluation, and a list of several elements common to all arts. (FL)

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# ENCORE!
# DRAMATIC ARTS AND THEATRE IN OUR SCHOOLS K-12

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# PREFACE

The theatre and dramatic arts have always been part of American education. Many adults can recall a holiday skit in elementary school, a visit by professional actors, or the excitement of a senior class play. We remember these activities because we enjoyed them.

In public schools today there is increasing awareness of the unique contributions that theatre and other art forms can make to the general education of students by stimulating aesthetic growth, by developing the ability to solve problems through clear thinking, and by encouraging originality and the use of imagination.

This curriculum framework is intended to provide suggestions which will assist school officials and teachers in planning and developing theatre and dramatic arts programs to meet the needs of a wide range of students. It is hoped that this publication will point the way for the development of new programs in this art form and that it will provide interesting challenges for improving existing programs.

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# PROLOGUE

> Aesthetic experience is basic because it is a primary form of experience on which all cognition, judgment, and action depend. It is the fundamental and distinctive power of image making by the imagination. It furnishes the raw material for concepts, and ideals, for creating a world of possibility.[1]
>
> Harry S. Broudy

## PHILOSOPHY

How can theatre and dramatic arts be integrated most effectively into the general education program for all students in the public schools? This question provides the basis for this curriculum framework which reflects two basic assumptions:

- Theatre and dramatic arts can make unique and significant contributions to aesthetic education.
- Theatre and dramatic arts also have utilitarian, social, and personal values which enhance their educational worth.

Theatre and dramatic arts provide an area of study appropriate for all students in kindergarten through grade 12. Instruction may involve large numbers of students with a wide range of abilities and needs, for example, those who are gifted and talented or those who are physically handicapped. When properly taught, theatre and dramatic arts can make outstanding contributions to the development of good interpersonal relationships, positive self concepts, and broader personal views of the world.

A good theatre and dramatic arts program can be created in any school where there is administrative and community support for such a program and imaginative teachers and students who want to make it successful. Such a program does not depend on additional money, space, or equipment.

—CREDO—

We Believe . . . .

- A good teacher of drama is a good teacher in all respects.
- Careful planning is an essential part of effective teaching.
- Theatre and dramatic arts education, like life and living, include both the mind and the emotions.

"The center of the emotions is right above the eyes."[2]

Burgess Meredith

## PROGRAM GOALS

Theatre and dramatic arts programs should help students:

1. Become more mature and accept responsibility for decisions and actions;
2. Exhibit increased awareness of the contributions of the arts to past and present societies;
3. Demonstrate increased understanding of theatre arts and a personal involvement in them.

## NECESSARY CONDITIONS

To achieve the preceeding goals:

1. Theatre and dramatic arts should be included in a school's educational program with the same care and the serious intent given to other disciplines.
2. Theatre and dramatic arts should be taught by qualified teachers.
3. Theatre study should be available for all students so that they may make well-informed decisions as to whether or not additional involvement is desirable.
4. Students should be exposed to talented amateurs and professionals from outside the school.
5. Students should be involved in classroom, performance, and production experiences.
6. Theatre should be enjoyed as an art and should be used to serve other subject areas and programs in the school.

The theatre and dramatic arts program should contribute to the aesthetic education of members of the school and community. Those involved in the program should encourage, initiate, and support interdisciplinary activities in the arts. At the same time, the art of the theatre should be practiced for its own sake and for the revealing discoveries it helps us make about ourselves and others.[3]

## DEFINITIONS OF TERMS

*Theatre Arts* is the most comprehensive of several terms which are used to identify activities or events which are quite similar. This term includes the following:

Analysis or Criticism of Dramatic Literature
Stage Performance of All Kinds and For All Audiences
Acting
Directing
Scene Design
Stagecraft
Film Making
Television
Radio
Special Effects and Props
Theatre Architecture
Theatrical Dance
Theatre Management
Readers' Theatre
Theatre History
Mime
Playwriting
Opera
Musical Comedy
Costume Design and Construction
Make-Up Design and Application
Stage Lighting

*Dramatic Arts* is a term applied to a variety of activities or events which have theatre skills at their core but are created primarily for the performers rather than for those who simply view the performance. These experiences use theatre skills and activities primarily for educational, social, or therapeutic goals. They do not exclude theatre as art, but they focus heavily upon theatre as a tool or means to ends other than the production or the viewing of theatre. As used in this publication, the term *dramatic arts* includes the following:

1. Life events which bear close similiarity to events or skills conventionally associated with the theatre.
2. Creative dramatics and other dramatic activities which do not require the production and public performance of plays.

## SEQUENCE

In theatre and dramatic arts, as in other subjects, sequence is important. Some skills are prerequisite to others, and an understanding of some concepts depends upon understanding others. Arts educators often note, however, that while learning is a cumulative process it is not always a sequential one. The teaching of certain skills may extend over several years and differ from year to year only in the instructional method used and the level of achievement expected.

For example, the skill of using speech variables to enhance the oral communication of a passage of dramatic literature subsumes several sub-skills which may be developed simultaneously but not necessarily in any given sequence (e.g. the ability to vary and to control elements of vocal production such as pitch, rate, volume, stress, tone, etc.). Experimentation with the vocal variables of interpretative speech may occur in kindergarten as creative dramatics, in the middle school as oral interpretation of poetry or prose, or

in the senior high school as acting in a public performance of a play. In any case, the vocal production skills are often treated as an organic whole. One should not arbitrarily work on pitch at one time and rate at another time, though either may be isolated momentarily as indicated by (1) the context of performance, (2) the demonstrated need of the student, or (3) the method or procedure selected by the trained teacher.

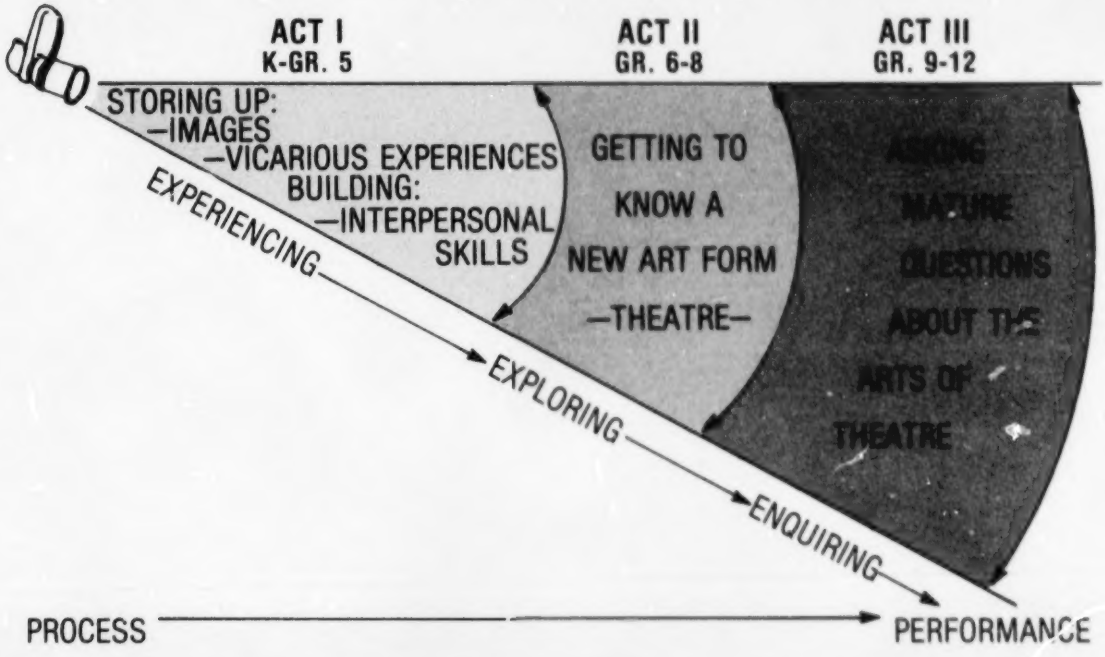
Charts and written plans do not always reflect reality, but there are natural progressions which are of significant value. An example follows:

> Is improvisation a form of dramatic expression in its own right or is it a kind of protracted preliminary to the acting of plays? The answer is surely that it is neither. Teachers will use improvisation at a level that is appropriate to the children to help them to express themselves in dramatic form and in so doing to reveal a kind of inner life which on the whole we tend to suppress. The practice of improvisation, especially when older boys and girls handle wider themes, express deeper feelings, and shape their work into more coherent forms, will inevitably lead to an understanding of certain aspects of dramatic and theatrical art. There will come a time when, by natural progression in the subject, young people will be ready and anxious to examine the work of the masters; and they will also find, as some professional actors do, that certain aspects of a play, a scene, a character, can best be discovered by some kind of improvisation. Thus we have one kind of creativity which is the actor's, and another which is the dramatist's, and boys and girls at schools are trying their hands at both. They are constructing an essential bridge that leads from the simplest and most modest moment of dramatic creativity to the acting of King Lear. It is not an easy bridge to build, or to keep in repair, but it is essential to anyone who wishes to move freely in the complex terrain of dramatic art.[4]

Good theatre arts teachers continually seek out such natural progressions and encourage students to search for them. Knowledge of and respect for such progressions is of value to teachers and students.

The illustration and the scope and sequence chart which follow give a broad overview of a K-12 theatre and dramatic arts curriculum, indicate focal points at each level of instruction, and can help prevent unplanned repetition of content. Details concerning the activities and topics listed in the chart are provided throughout the remaining pages of this publication.

## THEATRE AND DRAMATIC ARTS K — 12



## THEATRE ARTS
SCOPE AND SEQUENCE, K-12

### ACT I
**Grades K-5***

| Activities | Skills |
|---|---|
| Creative dramatics | Sensory awareness |
| Introduction of improvisation | Concentration |
| Limited involvement with scripted theatre | Use of imagination |
| Participatory theatre | Use and control of movement, emotions, and voice for expression of thoughts and feelings |
| Children's theatre (performed by adults) | Improvising circumstances based on WHO, WHAT, WHERE |
| Puppetry (created and performed by children and by adults) | Social interplay |
| | Expressing emotional response and understanding of plot, characters, and theme after performance experience |

*Focus on: EXPERIENCING →
Image building and creative play are emphasized for language development and social growth.

## THEATRE ARTS
SCOPE AND SEQUENCE, K-12

### ACT II
**Grades 6-8****

| Activities | Skills |
|---|---|
| Acting → | Role playing, pantomine, improvisation |
| Short plays and scenes in class → | Focus on process:<br>Selection and analysis of material<br>Casting<br>Rehearsal |
| Limited public performance → | See acting skills above<br>Play production skills<br>Theatre management skills |
| Multiple experience in viewing, etc.<br>Stage<br>Film<br>Television → | Analysis of:<br>plot<br>theme<br>character<br>setting<br>Comparison of media |
| Introduction to careers in theatre and related areas → | Interviewing<br>Research |

**Focus on: EXPLORING →
Social development and group problem-solving skills will be emphasized in all activities. Introduction to theatre as an art form.

## THEATRE ARTS
SCOPE AND SEQUENCE, K-12

### ACT III
**Grades 9-12*****

| ACTIVITIES | Skills | |
|---|---|---|
| Extensive participation in the production of plays → | Voice & diction<br>Body control<br>Character portrayal, etc. | Literary analysis |
| Acting → | | Aesthetics & dramatic theory |
| Directing → | Patterning auditory and visual stimuli<br>Resource management | Balance |
| Design → | Line<br>Color<br>Mass, etc. | Rhythm |
| Stagecrafts → | Stage carpentry<br>Scene painting<br>Costume construction<br>Stage lighting<br>Theatrical rigging, etc. | Emphasis, etc. |
| | | Interpersonal relationships |
| Introduction to academic study of theatre art | Literary analysis<br>Dramatic theory<br>Aesthetics<br>Theatre history<br>Social & cultural roles of theatre, etc. | |

***Focus on: ENQUIRING The student begins mature enquiry into theatre as an art form.

## CRITERIA FOR EFFECTIVE PROGRAMS

**Theatre and dramatic arts experiences should be available for all students.**

As part of a comprehensive fine arts program, theatre and dramatic arts can make a unique contribution toward the intellectual and aesthetic education of all children through a sequentially developed program ranging from kindergarten through grade 12.

**Theatre and dramatic arts programs should be comprehensive.**

Courses and activities should be planned to reveal to interested students the broad scope of the subject and to inform them of avocational and vocational opportunities available beyond school.

**Theatre and dramatic arts courses should be academically challenging for all students enrolled in them.**

The theatre course should be as well planned and staffed as any other course in the school.

**Theatre and dramatic arts courses should be an integral part of the school experience.**

Whether taught by an endorsed drama specialist, the regular primary or elementary classroom teacher, or by the combined efforts of both, the theatre program should not be isolated from other elements of the total program.

**Theatre and dramatic arts programs should include, but not be limited to, well-directed extracurricular activities which meet the needs of a wide range of students.**

Students and parents should be involved in planning these programs, but they should be conducted under the careful supervision of an appropriate faculty sponsor.

# ACT I K-GR. 5

# FOCUS ON EXPERIENCING

## A MODEL PROGRAM: PRIMARY AND ELEMENTARY

ACT I

> Imagination: 1. (a) the act or power of forming mental images of what is not actually present (b) the act or power of creating mental images of what has never been actually experienced; creative power . . .
>
> Webster's New World Dictionary

### RATIONALE AND PURPOSE

The ability to imagine is as important in education and life as the ability to react to physical stimuli or to remember. The development of imagination is one of the primary goals of all of the arts, including theatre and dramatic arts. This goal provides an important reason for including theatre and dramatic arts among educational experiences of all primary and elementary school children. Theatre encourages children to "form mental images," to imagine and to value the images—the imagination—of others.

James Moffett has observed that, "The 'basics' for children are feelings and motives" and that, "A child must deal with feelings *first* and objective, technical matters afterwards."[5] Other educators agree that this is indeed a natural sequence and that imagination and affective experiences are essential in such basic areas as learning to read.

> . . . we read with the imagination and not merely with phonetics and the dictionary. Children with impoverished imagic stores will not read; they will simply decode mechanically messages that have been mechanically encoded.[6]
>
> Harry S. Broudy
>
> . . . words are only tokens of experience, and are either empty or confusing to the children until they have had enough immediate experience to give the words content.[7]
>
> Susan Isaacs

## INSTRUCTIONAL OBJECTIVES

1. Should emphasize the use of drama and theatre arts in order to help children:
   - Develop self control and self discipline
   - Learn to work cooperatively with teachers and peers
   - Develop awareness of their own bodies and emotions
   - Develop awareness of the feelings and needs of others.
2. Should enable children to:
   - Explore, understand, and expand their imaginative powers
   - Perceive inquisitiveness and divergent thinking as a virtue
   - Learn basic skills of language and problem solving.
3. Should provide multiple experiences for all children in each of the categories of the drama/theatre continuum so that they may:
   - Become aware of the existence of these activities as options to other activities
   - Begin to develop criteria for responding to these arts experiences
   - Develop an interest in such experiences.

## SCOPE OF PROGRAM

In 1975 the Children's Theatre Association of America developed a drama theatre continuum.

The first category of this drama/theatre continuum refers to the dramatic elements of our daily lives. Shakespeare's lines, "All the world's a stage, And all the men and women merely players" have serious implications for students and teachers. The second category includes activities which are referred to throughout this publication as *creative dramatics.* The third category names an approach to drama which makes the child an integral part of the actions and situations of the adult actor and playwright in a special way and in so doing stimulates the creative, theatre-making capacities of the child. The fourth category covers children's theatre—plays performed before an audience.

The drama/theatre continuum shows the scope of activities available. All four categories of the continuum are appropriate for the education of primary and elementary school children. The emphasis in this publication is upon creative dramatics because of the belief that information on creative dramatics will have the widest appeal for elementary school teachers.

**THE DRAMA/THEATRE CONTINUUM**

Drama and Theatre by and for children is seen to exist on a continuum that could be represented thus:*

| 1. Drama in its natural state | 2. Guided Drama<br>Creative Drama or Child Drama | 3. Participation Theatre/Drama<br>Audience members alternately watchers and participants | 4. Theatre<br>Strictly pre-arranged art form; clear distinction between actors and audience |
|---|---|---|---|

## MODEL

## AN ELEMENTARY SCHOOL PROGRAM

All elementary children should be provided a wide range of drama and theatre arts experience. Activities during these early years should be designed primarily to open new doors of personal experience and to introduce the child to a new art form through enjoyable new experiences. There will be ample time in later years for analysis and criticism of this art. These early years should emphasize new experiences for their joy and for the growth which they may stimulate or promote.

## CREATIVE DRAMATICS FOR THE ELEMENTARY SCHOOL

The following examples of creative dramatics activities were selected because of their simplicity and their appeal to elementary school children. Props required for the activities are either already existing in most elementary classrooms or can be brought to school or made by the children. All of the activities can be repeated frequently throughout the school year.

> The creative drama process is dynamic. The leader guides the group to explore, develop, express and communicate ideas, concepts, and feelings through dramatic enactment. In creative drama the group improvises action and dialogue appropriate to the content it is exploring, using elements of drama to give form and meaning to the experience. The primary purpose of creative drama is to foster personality growth and to facilitate learning of the participants rather than to train actors for the stage. Creative drama may be used to teach the art of drama and/or motivate and extend learning in other content areas. Participation in creative drama has the potential to develop language and communication abilities, problem solving skills, and creativity; to promote a positive self concept, social awareness, empathy, a clarification of values and attitudes, and an understanding of the art of theatre.[9]

The creative dramatics process is very much like play. This may explain why the educational significance of the creative dramatics process is sometimes not understood or appreciated. Children need the natural structure of play and the well-planned vicarious experiences which creative dramatics may provide.

> Several significant research studies have shown that groups of children who have had regular creative dramatics experiences in the classroom have made greater gains in language arts, including the mastery of a larger vocabulary and reading skill, than control groups who have not had drama (e.g., Blank 1953). In one program called *Improvise* five drama teachers toured the state of Rhode Island teaching creative dramatics to groups of fourth graders in a fifteen-week experiment. At the end of the period the groups that had had drama showed a vocabulary growth double that of a control group (*Nation's Schools* 1972).[10]

## DO'S AND DON'TS OF CREATIVE DRAMA

| DO'S | DON'TS |
|---|---|
| 1. Do guide the class, using mass participation with children working individually or in groups and partnerships. | 1. Don't allow the children to work independently until they have developed the discipline they need in order to do so. |
| 2. Do establish (hand) signals before any boisterous activity. Establish the freeze for control of mass movement activities. | 2. Don't allow the students to ignore the hand signals, because they are the beginning of dramatic discipline. |
| 3. Do establish a system for moving chairs, forming circles, and selecting partners. | 3. Don't allow students to display bad conduct. |
| 4. Do develop the use of space: first, by learning to move in place; secondly, to move within a confined area of space; lastly, to use the entire room. | 4. Don't allow students to violate someone else's space, because this self-discipline is necessary for any successful activity. |
| 5. Do guide the children verbally using words like "Show me . . ." | 5. Don't tell the children how to respond; guide them towards proper responses. |
| 6. Do expect self-control and discipline from children at any age. | 6. Don't allow a student to disrupt another student's concentration. |
| 7. Do allow each child or group to demonstrate an activity if it can be demonstrated. | 7. Don't permit talented students to dominate each activity. |
| 8. Do begin with volunteers. | 8. Don't force the shy child to participate as an individual before a class audience. Don't start any activity with a negative child. |
| 9. Do establish class audience manners. | 9. Don't permit audience quips, interruptions, or discourteous clapping. |
| 10. Do begin with positive, stimulating activities. | 10. Don't continue an activity if dramatic discipline can't be maintained. |

## SAMPLE ACTIVITIES

I. Title: Pass It On

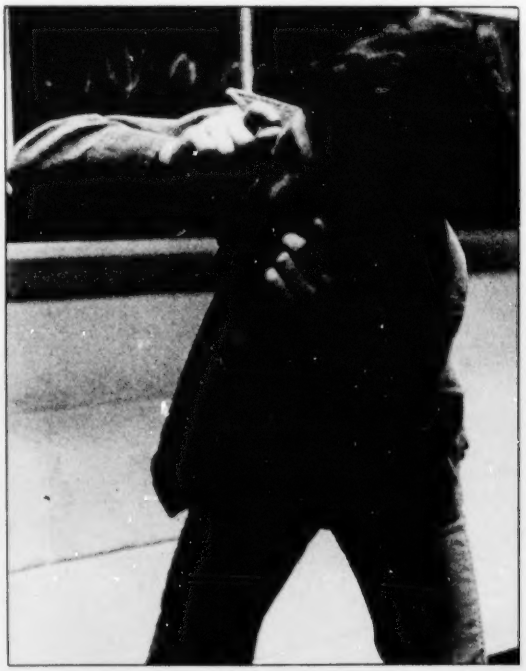
II. Purpose:

1. to develop sensory awareness
2. to teach concentration
3. to encourage use of imagination

III. Recommended Grades: K–5

This is an ideal classroom activity that can be adapted to almost any seating arrangement. An imaginary object is passed from person to person. The participants should try to maintain the size, shape, weight, and texture of the object as exactly as possible.

The teacher describes objects and suggests various ways of gripping, handling, and releasing them. Different procedures and objects are offered to the students to provide for variety in the activity. Concentration, focus, and involvement should be emphasized. Give students sufficient time to "pass" and "examine" the imaginary objects.



| Object | Grasp | Release |
|---|---|---|
| Long-stemmed rose | Grasp the rose and get stuck by a thorn; try again, holding the rose gently between thumb and index finger | Release after next person has grasped the rose |
| Speck of glitter | Press index finger on top of speck; look at tip of finger and repeat until attached | Flick onto next person's desk |
| Foul-smelling rag | Pinch between thumb and index finger, extending arm as far away as possible; encourage facial expression | Drop on next desk and wipe hands on clothes |
| Caterpillar | Hold out hand and wait for caterpillar to crawl on it; watch him crawl around as you turn your hand and giggle | Hold hand next to student's hand and wait patiently for caterpillar to crawl off |
| Kitten | Cup gently between two hands; cuddle kitten near neck/shoulder area and pet gently | Turn and wait for student to take kitten; carefully pull little claws free from shirt |

| Object | Grasp | Release |
|---|---|---|
| Glop of goo | Hold out open hand palm up; support hand with other hand | Scrape glop together using index finger and smear onto next hand |
| Chocolate cake on platter | Pick up large heavy plate exactly as placed; smell it before passing it on | Place on next desk; take a dab of icing with index finger |
| Sticky tape | Pull tape off body; make faces; put in own hair | Stick and press firmly somewhere on next person |
| Hot cup of tea | Pick up by handle, turn slowly without spilling | Place on next desk |
| Broken glass | Pick up tiny pieces of glass and place gently in palm of other hand | Dump on next desk; gently wipe hand with index finger so as not to cut |
| Hot potato | Catch and keep tossing between hands | Toss to next person |
| Feather | Look up and watch feather float down to desk; pick up between index finger and thumb | Blow feather up over the next desk |
| Hundred-dollar bill | Reach out and grab bill; open it, holding out in front firmly between pinchers | Keep staring until bill is grabbed by next person |
| Coin | Watch coin roll to your feet; pick it up and flip into air over desk | Watch coin roll off desk onto floor towards next person |
| Baby brother | Hold arms out and wait for baby to be placed; make "goo-goo" faces and sounds to baby | Stand and place baby in next student's arms |
| Piece of hair | Look first, then grab between fingers | Hold out for next person |
| Cinderblock | Stand and pick up heavy block maintaining shape and weight | Place on floor beside next person |

| Object | Grasp | Release |
|---|---|---|
| Goodie bag | Open paper bag and look inside; show response and close bag | Place on next desk |
| Cricket | Cup hands over cricket on floor; gently pick up and enclose in cupped hands; peep through fingers | Respond as cricket leaps from hand; watch it hop towards next person |
| Jack-in-the-box | Be delighted with box in front of you; turn handle, respond when Jack pops up and punches nose | Angrily place box on next desk |
| Ring | Admire ring which you just put on finger | Hold ring hand to next person who works ring off with great difficulty |

I. Title: Senses—Acted or Reacted

II. Purpose:
1. to develop techniques of observation
2. to help increase sensory awareness

III. Recommended Grades: K–5

The following exercises have been favorites among students of all ages, especially the older ones. Volunteers try to trick their classmates by pretending to respond to a fake stimulus or by reacting naturally to a real stimulus. The classroom audience tries to guess who is acting and who is not. Through observation, students soon learn to evaluate physical acts such as dilation of the eyes, flushed cheeks, involuntary winking or twitching of facial muscles, and changes in breath rate.

Two bottles are shown to the class; they are identical except one is labeled A and the other B. One bottle contains a small amount of water, while the other contains sour milk. The students are told that one bottle has no odor and the other has a bad odor. Two students will be selected to smell the bottles. One smells bottle A and one smells bottle B. The student who smells the sour milk doesn't indicate by his facial expression that it has an unpleasant odor. The other student must pretend that he has the bottle of sour milk. This can be repeated numerous times. After each pair of students smells the bottles, their classmates must try to guess who was acting.

| Object | Real Sample | Fake Sample | Response |
|---|---|---|---|
| Two bottles | Sour milk | Water | Smells bad |
| Two bottles | Cinnamon | Empty | Smells good |
| Covered box | Holly leaves | Empty | Feels unpleasant |
| Cassette player with ear plug | Rock music | Nothing | Feel the beat |
| Cassette player with ear plug | Irritating sound | Nothing | Hears noise |
| Folder | Funny picture | Blank paper | See something humorous |
| Stone | In shoe | Nothing | Limp |
| Open hand behind back | A raisin | Nothing | Chew and swallow |
| Blindfold | Real | Fake | Blind |

I. Title: Musical Hats and Props

II. Purpose:
1. to stimulate interest in other people
2. to teach character portrayal

III. Recommended Grades: K–5

This activity will probably be a favorite among students. Each student needs a hat, wig, or other prop. As items are distributed, each student is to think of a character such as those suggested in this unit.

Students form a circle around the room. When music is played, the circle revolves and the students in the circle move as their charac-

terizations require. When the music stops, they "freeze" in character until the teacher "spotlights" one or two students by focusing attention upon them. The spotlighted students leave the circle and move in character and in rhythm to the music anywhere in the room until the music stops again. They then remain frozen in character until the teacher says to one, "What do you have to say?" The student then responds with a sound or comment. For example, a farmer might say, "It sure is hot today!" If more than one student is spotlighted, the teacher features one character at a time.

Before the circle starts to move again, each student passes his prop to the person behind him, and each in turn receives a prop from the person who was walking in front of him. The activity should continue until each child has been spotlighted.

This activity can be done several times throughout the year. It is exciting to see the growth and development of the characters. Even shy children will respond with clever enthusiasm if not spotlighted too soon.

Collecting the items could be a school effort. Store the items in the school library to be checked-out when needed. Establish a system for keeping the hats clean.

**Special note:** Any student who changes his place in line will disrupt the order of the hats or props. Students must return to their places in line after being spotlighted.

There is an endless supply of hats that designate specific occupations and sports. The shape, style, or color of hats or other props may evoke a variety of characterizations.

1. Ladies' dress hats: old lady, beggar woman, gossip, rich lady, or widow.
2. Men's felt hats: gangster, drunk, old man, business man, or reporter.
3. Straw hat: cowboy, farmer, scarecrow, or Tom Sawyer.
4. Skimmer: Politician, flapper, lover, or dancer.
5. Top hat: Abe Lincoln, magician, rich man, or a bridegroom
6. Stocking cap, Santa, Grinch, skier, or elf.
7. Wig: witch, foxy lady, hippie, Shirley Temple, or a hairy monster.
8. Sun glasses: movie star, blind man, Joe Cool, or a sunbather.
9. String: little kid pulling a toy, cowboy with a trick rope, or a rich lady taking her poodle for a walk.

**Variation:** Musical word cards or sentence cards can be used instead of hats or props. Each card is hung around the neck or clipped to the student's clothes with a clothespin so arms can move freely. (Sentence card examples: A little boy looking for lost lunch money; a cheerleader with a winning team; and, a girl eating an ice cream cone on a hot day.) Simple word cards are used for younger children in first and second grade.

I. Title: Read and Dramatize

II. Purpose:

1. to provide experiences that require expressive use of the body
2. to provide opportunities for language development

III. Recommended Grades: 1-5

Display a card with a word printed on it and ask the children to read the card silently and to demonstrate non-verbally what the card says until the teacher calls for a freeze. When the teacher says, "freeze," the students hold whatever position they happen to be in at that moment. Examples of beginning words or phrases are: dig, stop, cook, read, look up, pat head, hands on table, hand on foot, look sad, look happy, and pet dog.

For second-fifth grades, an entire sentence is printed on a piece of construction paper or cardboard. Again, students demonstrate the activity and freeze when given the signal. Sound effects can be included if desired. Sample sentences are: "Read a funny book; "Wait for the school bus on a cold day; and "You have a very bad cold."

**Variations:**

1. Prepare sentences such as the following: (Partners are to read these sentences and demonstrate their meaning.) "Tell your friend a secret;" "Have a tug of war;" or "Share your candy with your friend."

2. Prepare sentences for small groups of four or five, for example: "Have a snowball fight;" "Play hide and seek;" "Look for lost lunch money;" "Build a secret rocketship."

**Continuation activity:** Ask the children to write their own sentences. Encourage imaginative sentences which indicate action. Sentences are to start with an action word. Each student reads his own sentence and then demonstrates its meaning.

**Special note:** The teacher must constantly say, "Show me what the card says. Don't tell me. Show me." Students are conditioned to respond verbally to word cards, and constant reminding and reinforcement will be required for them to respond physically. Many beginning readers must repeat the word or words aloud in order to understand the meanings; therefore, the teacher should use only familiar words for beginning readers.

I. Title: Hand Props for Expansion

II. Purpose:

1. to motivate creative use of selected materials
2. to provide experiences in practical and imaginative thinking

III. Recommended Grades: 2–5

Each student is given a plastic bag filled with pipe cleaners, string, rubber bands, paper clips, and a very small lump of clay. Students should supply paper, pencils, and scissors. Masking tape should be available, if needed. These items are to be used and reused to construct life-size hand props.

The following sentences are used to suggest props:

1. "How do I look? I just bought it today." (Possible props would be jewelry and small articles of clothing such as a tie.)
2. "How wonderful! And it smells so good!" (Possible props would be cosmetics, food, and flowers.)
3. "Your mom needs one of these in her kitchen!" (Possible props would be cooking utensils, spices, and "gadgets.")
4. "I'll show you what's been making all that noise!" (Possible props are tiny animals, insects, fireworks, and small noisemakers or instruments.)
5. "Look what I found. Isn't it little?" (Could be anything that could fit into a pocket.)
6. "All of my friends have one of these!" (Possible props would be small toys, school supplies, awards, or jewelry.)
7. "Get me something so I can see better!" (This could be any device that you use to see with, from a monocle to a telescope.)
8. "Your father needs one of these for his job!" (Could be anything from a wrench to a money clip.)

Children raise their hands as props are finished. When a student is selected he holds (uses) the prop and says the sentence with expression. Once a prop is used it is not used again, but there will be those creations that deserve an exception.

The teacher should begin this lesson by reading a sentence and then constructing a prop to be used with the sentence. When the activity is over, supplies should be collected so the activity can be repeated using new sentences. Three sentences are sufficient for a forty-five minute activity. The sentences listed above get progressively more difficult.

This activity was created to motivate and stimulate verbal expression. As an added benefit, the lesson provides children with an experience in practical constructive thinking.

## EXPECTED COMPETENCIES IN THEATRE ARTS, K-GR. 5

At the grade levels indicated below, the student will:

| AREA OF COMPETENCY | GR. K-1 | GR. 2-3 | GR. 4-5 |
|---|---|---|---|
| SENSORY AWARENESS | Participate in sensory experiences. Identify, describe, and discuss sensory perceptions. | | |
| | Participate in experiences selected to heighten awareness of seeing, hearing, tasting, touching, and smelling. | | |
| | Identify familiar sensory experiences and use those experiences as a springboard to creative play. | Use observation, sensory memory, concentration, and other skills to participate in imaginary, sensory experiences (e.g. pretend, or imagine, that you are eating an orange or touching sandpaper. Don't act it, imagine it. Strive for honest sensory recall.) | Use observation, sensory memory, concentration, and other skills as a stimulus for character portrayal in a wide variety of dramatic situations. |
| INTERPERSONAL RELATIONSHIPS | Demonstrate awareness of the rights and needs of others. | Exhibit regard for the rights and needs of others. | Demonstrate ability to make personal decisions with regard for the well-being of both self and others.<br>Exhibit ability to contribute to the resolution of a problem or the attainment of a goal shared by a group. |
| MOVEMENT EXPLORATION | Demonstrate understanding and use of whole body or parts of the body in imaginative movement, including elements of space, force, time, and flow.<br>Exhibit increased confidence in self and trust in others as movement problems are mastered. | | |
| Free Movement | Express unique, free movement and affective responses to ideas, sounds, or musical stimuli. | Translate personal ideas and feelings into imaginative movement.<br>Create short movement sequences. | Combine imagination and movement skills in order to express and interpret nonverbal communications created by self or others. |

| AREA OF COMPETENCY | GR. K-1 | GR. 2-3 | GR. 4-5 |
|---|---|---|---|
| | Create rhythmic movement patterns. | Demonstrate self-discipline through movement in pairs and with small groups. | Utilize decision making skills to solve movement problems. |
| | Demonstrate control in the use of personal space within large groups. | | |
| Pantomime | Manipulate, organize, and transform real objects in natural play. | Create convincing actions, "AS IF" they were real by using imagination, concentration, sensory and and movement skills. | Select appropriate actions to communicate concrete or abstract ideas, attitudes, and feelings. |
| | Imitate familiar models and work. | | |
| | Create imaginary movement for real or imaginary people, animals or objects to show action and feelings. | | |
| Story Dramatization | Identify environment, simple plot, characters, and conflict. | Identify sequence of plot incidents. | Identify purpose of characters and basic theme in relation to plot and conflict. |
| | Create simple characters in action. | Develop characters using dialogue and action appropriate to plot and theme. | Work individually or in groups to create physical and emotional qualities of characters from information given or implied by the story material. |
| VOCAL AND LANGUAGE DEVELOPMENT | Demonstrate growth of appropriate vocabulary in planning, discussing, and expressing personal ideas, feelings, or evaluations in response to drama/theatre experiences. Demonstrate increasing ease and self-confidence in interpersonal communications. | | |
| Vocal Training | Identify, interpret and imitate environmental and speech sounds. | Demonstrate increased skills and awareness of the need for clarity and vocal control in oral communications. | |
| | Create rhythmic vocal patterns and free, unique, vocal sounds. | Create speech/action responses which show understanding of how meaning is influenced by pitch, rate, force, tone, and other vocal variables. | Use appropriate oral vocabulary to express ideas, attitudes and feelings. |
| | Demonstrate understanding of likenesses and differences of speech sounds. | | |
| Improvisation | Create spontaneous action and sound/speech for self, someone, or something in an imaginary environment. | Develop spontaneous action and speech for self or for a character involved in an imaginary incident with a beginning middle, and end. | Improvise speech and action in relation to others involved in imaginary circumstances with a problem to solve. |

ADDITIONAL THEATRE EXPERIENCES

| | |
|---|---|
| Participatory Theatre | (Theatrical performance designed for active audience participation in varying degrees.) |
| | Contribute imaginatively by creating movement or sound/voice and/or making decisions which affect action, mood, or outcome of the play. |
| | Experience spontaneous interaction with actors through role-playing. |
| | Experience joy involved in being part of creative process of drama/theatre, both as actor and as audience. |
| Children's Theatre | (The performance of theatre by adults for children in settings outside the classroom.) |
| | Develop understanding of the audience role: viewing, listening, enjoying, and responding to performance. |
| | Develop awareness of aesthetic and technical aspects of theatre by participation in materials prepared for use before and after the performance and by relating to classroom drama activities. |
| Theatre Artists in the Classroom | (Personal interaction with theatre artists.) |
| | Develop awareness of the skills and atttitudes required for artists involved in creating theatre. |

## PRIMARY-ELEMENTARY SCHOOL SELF-ASSESSMENT CHECKLIST

Please rate the following criteria for effective K-5 programs so that, as a guide to future planning, a comparison may be made between the degree of acceptance of these criteria and the current status of theatre and dramatic arts in your school.

Use the scale indicated below:

**Degree of Acceptance**

1 = not considered important
2 = considered important by some
3 = considered important by many
4 = considered important by most
5 = criteria fully accepted and part of our philosophy or goals

**Extent of Current Practice**

1 = practice not evident
2 = some evidence of practice
3 = considerable evidence of practice
4 = extensive evidence of practice
5 = criteria fully implemented

PROGRAM

THE OUTSTANDING PRIMARY OR ELEMENTARY SCHOOL THEATRE AND DRAMATIC ARTS PROGRAM:

| | Degree of Acceptance | Extent of Current Practice |
|---|---|---|
| A. Involves all children in the school | 1 2 3 4 5 | 1 2 3 4 5 |
| B. Is an important feature of the school's curriculum | 1 2 3 4 5 | 1 2 3 4 5 |
| C. Utilizes available school and community arts resources | 1 2 3 4 5 | 1 2 3 4 5 |
| D. Covers all areas of the Drama/Theatre Continuum | 1 2 3 4 5 | 1 2 3 4 5 |
| E. Emphasizes process rather than public performance | 1 2 3 4 5 | 1 2 3 4 5 |
| F. Is clearly child-centered | 1 2 3 4 5 | 1 2 3 4 5 |
| G. Is integrated into the total school program | 1 2 3 4 5 | 1 2 3 4 5 |

| | Degree of Acceptance | Extent of Current Practice |
|---|---|---|
| **TEACHING** | | |
| A. Is conducted by well-qualified teachers | 1 2 3 4 5 | 1 2 3 4 5 |
| B. Is carefully planned and managed | 1 2 3 4 5 | 1 2 3 4 5 |
| C. Relies heavily upon selected experiences rather than just talk | 1 2 3 4 5 | 1 2 3 4 5 |
| D. Encourages and rewards participation by all children | 1 2 3 4 5 | 1 2 3 4 5 |
| E. Respects divergent thinking | 1 2 3 4 5 | 1 2 3 4 5 |
| F. Emphasizes creative problem solving | 1 2 3 4 5 | 1 2 3 4 5 |
| **FACILITIES AND MATERIALS** | | |
| A. Provides reference materials by leading specialists on topics such as creative dramatics, participatory theater, and children's theatre | 1 2 3 4 5 | 1 2 3 4 5 |
| B. Provides adequate printed matter for classroom use | 1 2 3 4 5 | 1 2 3 4 5 |
| C. Provides adequate equipment such as tape recorders, record players, poster material, etc. | 1 2 3 4 5 | 1 2 3 4 5 |
| D. Provides continuous access to a clean, well-lighted space which is large enough for group movement and unencumbered by desks, tables, chairs, etc. | 1 2 3 4 5 | 1 2 3 4 5 |
| E. Provides the means for learning experiences away from school (theatre attendance, arts festivals, etc.) | 1 2 3 4 5 | 1 2 3 4 5 |

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# ACT II GR. 6-8

**25**

# FOCUS ON EXPLORING

## A MODEL PROGRAM: JR. HIGH OR MIDDLE SCHOOL

ACT II

During the 1977–78 school year over 40 junior high, intermediate, or middle schools in Virginia offered a course, or courses, in theatre art for elective credit. That number represents a significant increase in such courses over the past decade. Some explanations for this increasing interest are to be found in what educators tell us about the nature of the middle school student and the proper functions of those schools.

These educators indicate that, "A major function of the middle school is to provide for transition, a shifting in emphasis from self-contained elementary classrooms to departmentalized secondary approaches in education."[11] Stated another way, the middle school years are seen as the time when the student should assume increased responsibilities as an individual. In order for this to occur, the school's curriculum must be designed to provoke or encourage such acts.

The unit which follows, "Exploring Careers Through Creative Dramatics," may appropriately serve as an important part of a middle school theatre course. The scope of the middle school course also should provide introductory experiences in performance, theatrical production, and the viewing and reviewing of theatre.

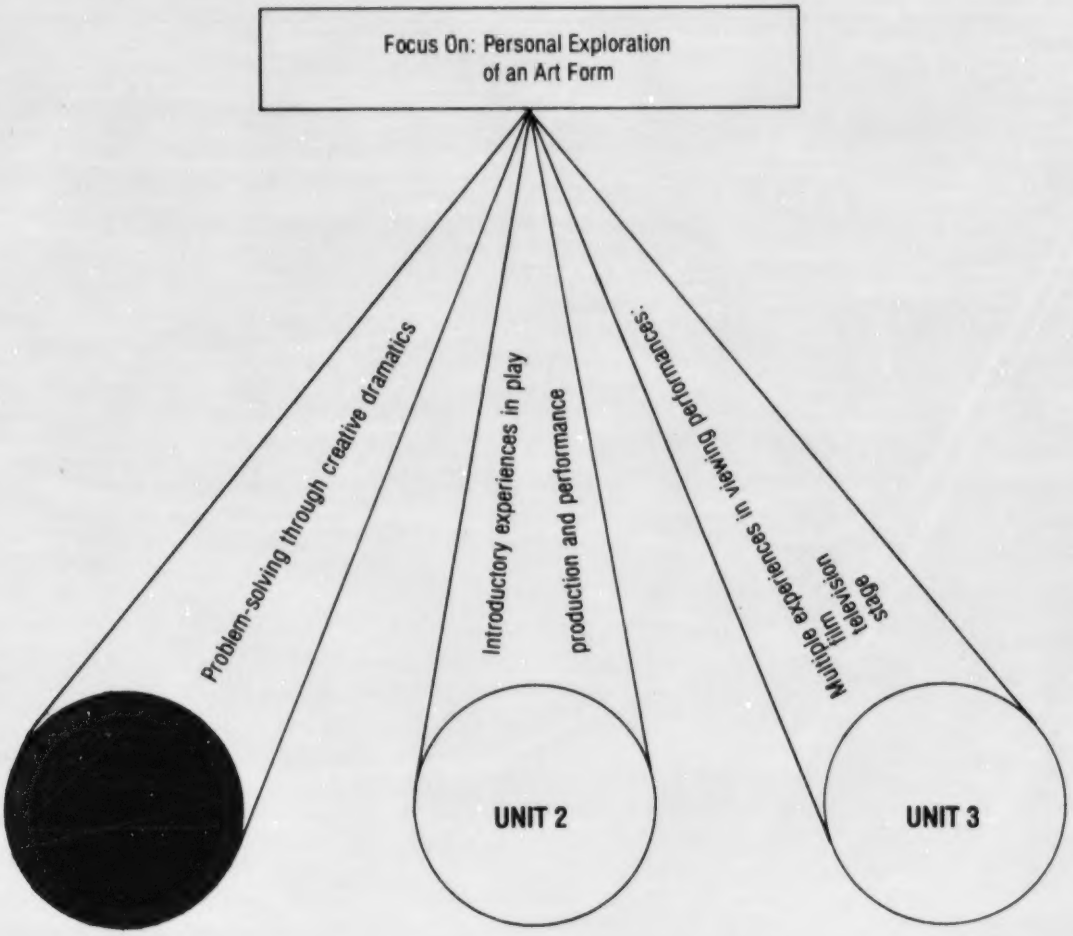
The production of plays and the viewing and analysis of performances are a natural extension of the primary and elementary school program described earlier. As the process becomes more routine, rehearsal and performance skills may receive renewed emphasis for students who are challenged to go beyond a casual acquaintance with this discipline.

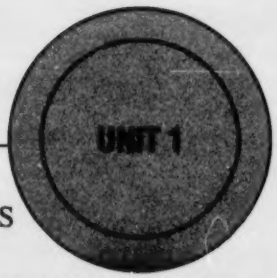
> Exploration takes place when the pupil exercises initiative in seeking experiences which arise from his or her own unique personal needs, desires, or purposes. Since each individual is a unique entity, self-motivated learning is considered an essential element of the curriculum for every middle school. A significant portion of the in-school time should be available to meet the exploratory function.[12]
>
> Curtis and Bidwell

> The middle school should provide a broad program of special activities for students in areas such as art, music, dramatics and intramural sports. These programs must be geared to large scale participation. No student should be discouraged from his desire to participate.[13]

## MODEL

## A JUNIOR HIGH OR MIDDLE SCHOOL COURSE


Focus On: Personal Exploration of an Art Form
Problem-solving through creative dramatics
Introductory experiences in play production and performance
Multiple experiences in viewing performances: film television stage
UNIT 2
UNIT 3




## A SAMPLE INSTRUCTIONAL UNIT: EXPLORING CAREERS THROUGH CREATIVE DRAMATICS

### I. OVERVIEW

This unit, "Exploring Careers through Creative Dramatics," is designed for middle school students. The unit will take approximately two weeks. The teacher can expand the unit by inviting community resource people to interact with the class. The unit was developed to create an atmosphere of learning and exploration in which each student has opportunities to develop appreciation for all occupations that contribute to a democratic society.

### II. OBJECTIVES

1. To provide opportunities for the early adolescent to explore careers within and outside of his own environment
2. To provide opportunities for growth in relating to other people
3. To provide opportunities for developing small-group interaction skills
4. To develop appreciation of all occupations that contribute to a democratic society
5. To develop awareness of the variety of career opportunities
6. To develop mastery and control of physical movements
7. To provide opportunities to explore the limits of one's own imagination
8. To provide opportunities for the early adolescent to explore his own resources.

### III. Materials

1. **Number Box**—a box containing slips of paper containing consecutive numbers (according to class size) for identifying the order of performance.
2. **Career Box**—a box containing slips of paper identifying a specific career or occupation. These careers should be from both the student's community environment and the vicarious environment of the media.
3. **Career symbols**—a collection of hats and tools of various careers.

### IV. WAYS OF INTRODUCING THE UNIT

To demonstrate an awareness of the relationships that exist between the theatre arts and the everyday dramas of real life, have the students perform a series of exercises requiring body or voice control.

**Gestures:** Hand gestures have become cosmic symbols for universal emotions, e.g., the "V" for victory sign given by politicians; the "thumbs down" sign to indicate negation of an idea or rejection of a person; the "praying hands" sign as a symbol of faith; the "index finger" sign at a sports event that signals, "We're number *one.*" Students may volunteer to demonstrate other hand gestures that have taken on universal meaning. (Note: The teacher should caution students to omit obscene gestures that fall into this category.)

Call on students individually to demonstrate one of the following with hand gestures; list the statements on the board if you wish. Permit other students to challenge their classmates if they think they can improve on the gesture.

| Possible Statements | Possible Responses |
|---|---|
| 1. Please help me. | 1. Hands held out, palms up, fingers slightly parted. |
| 2. No, I don't like that. | 2. A negating downward cut of open hand (palm down). |
| 3. You had better behave. | 3. Shaking the index finger. |
| 4. You ought to be ashamed. | 4. Sliding index finger on one hand over index finger of other. |
| 5. I'm going to get you for that. | 5. Shake fist. |
| 6. Great, man, you did it. | 6. Thumb and index finger make a circle with other three fingers held straight up. |
| 7. Stop! Advance no further. | 7. Hand held up and out from wrist, thumb extended, fingers together. |
| 8. No, no, no. | 8. Wag index finger back and forth while others are held in a loose fist. |
| 9. Bravo! You're great! | 9. Clap hands together rapidly. |
| 10. Shoo! Go away. | 10. Clap hands together sharply once. |

**Body and Voice:** We can communicate information about ourselves through both body and voice. Students should understand how verbal and nonverbal communications work together or against each other.

**Exercise A** (1) The student will say one word, "yes," in the tone and with the volume appropriate for the situation.

(2) The student will assume a body position to complement or to contradict the voiced affirmative.

1. You have just received a phone call from a person you really care about asking you to go to dinner this evening.

2. You have just been told by your father that you cannot drive the car again for a month because you were charged with a speeding violation. "Do you understand?" he says.

3. You are in uniform and the coach tells you that you have been dropped from the team because you failed your make-up math exam. The coach says he hopes you understand he has to follow the rules of the school.

4. The principal has caught you in the hall during class time; he asks you if you don't think—as president of your class—that you should serve as an example of responsible behavior.

5. Your English teacher catches you off guard in a moment of daydreaming and gives a lecture on your many faults. You do not feel you deserve this treatment. Your teacher ends by saying that another digression from you will not be tolerated and demands assurance that you will mend your ways.

**Exercise B** (1) The student will say one word, "no," in the volume or tone he deems suitable for the situation.

(2) The student will then move from the left to the right side of the room displaying movement which either contradicts or complements his verbal negation.

1. An aunt has come to see the new baby boy. The mother goes into the nursery to get the baby, who is asleep. Shall she wake him up? She decides not to wake him.

2. Dad comes home after a bad day at the office. Mother dented a fender of her car in the grocery store parking lot. Junior asks if he can have the car for a date tonight. Dad has had it!

3. Sally is a spoiled brat. Mother thinks Sally is a talented, gifted child. She coaxes Sally to sing for visitors. Sally coyly refuses.

4. John sees Anne at the movies with Henry. Angrily, he confronts her and tells her he doesn't plan to date her again. He aks Anne for an explanation of her behavior. Anne refuses to give one.

5. Mary is looking out the window. She sees her little brother dart into the street in front of a car.

Have the class discuss the different interpretations of each situation and the believability of the interpretation. Other students may volunteer a different interpretation for the situations described.

**Eye Contact and Facial Expression:** We communicate our emotions and our attitudes through eye movements and intensity and through facial expressions. The teacher may list the following happenings on the chalkboard and have volunteers try to communicate their attitudes and/or feelings about the event.

**Exercise A** (1) A mother is pulling a very tired, crying child through a department store, chastising and shaking him periodically.

(2) You open your locker door and your jacket has been slit with a knife, your books torn, and garbage thrown on top of everything.

(3) An intoxicated man stops you and your friend to ask directions to a nearby bus stop.

(4) A fashionably dressed woman leading a small poodle dressed in a pink lace doggy coat and a jeweled collar almost knocks you down.

**Exercise B** (1) Your favorite dessert, apple pie, is served, burnt and soggy.

(2) You pour a glass of milk, only to discover it's sour.

(3) You run to meet your best friend and are overwhelmed by the strong, unpleasant odor of his after-shave lotion.

(4) You see a small dog hit and killed by a speeding car.

## V. SUGGESTED ACTIVITIES

1. In small groups, have students select one career with which they are familiar. Choosing one person to serve as recorder, each group lists all characteristics of dress, physical movements, voice, and personality of a person in that career. Explain to the students that they are creating a "stereotype," a mental picture conforming to a fixed image. Ask the students if they can name television programs that present stereotyped characters or careers. Explain that stereotyping is really a label and may be an insult to a person or a profession; one should learn to deal with his or her own biases and to recognize a stereotype. To see if each group's stereotype is a mental image that the rest of the class recognizes, have the members of the group line up in a row before the class and at a signal from the teacher, begin to act out physical movements and nonverbal gestures associated with a stereotype.
2. List a common career on a slip of paper and put all the slips in the *Career Box*. Have each student draw a slip and use an ordinary *pencil* as a tool, implement, or instrument of that career, but *not* as a *pencil*, to see if the class can recognize the "tools of the trade." Career choices might include actor (using pencil as make-up tube), vocalist (using pencil as microphone or guitar), cook (using pencil as spoon to stir soup), nurse (using pencil as thermometer)

| | | |
|---|---|---|
| policeman | dentist | banker |
| receptionist | farmer | waitress |
| minister | deep sea diver | detective |
| bus driver | barber | drummer |
| politician | gas station attendant | plumber |
| seamstress | | |

3. Write a familiar nursery rhyme or poem on the board such as:

> Mary had a little lamb,
> Its fleece was white as snow.
> Everywhere that Mary went
> The lamb was sure to go.

Divide the class into groups. Again, each group will decide on one profession or career. Explain to the students that we even stereotype people by vocal styles, i.e., their habits of emphasizing and subordinating words and ideas. As a group, the students will decide how a person in the career they have chosen might say the four lines of the poem or nursery rhyme. Suggest some careers such as a lawyer, a clergyman, a teacher, a telephone operator, a gruff truck driver, a politician, a disc jockey or a news reporter that might be stereotyped by vocal style. When the group has decided on the career, they may choose (after try-outs) one member to read the lines in an appropriate vocal style. Follow this activity with a discussion of the pitfalls of

stereotyping in both acting and in real life.

4. Cut employment want ads out of the newspaper. Put a sufficient number of the ads on the bulletin board so that students have a variety of choices. When the student has made a choice, he/she should list the possible characteristics of the person who would most likely be hired for the job. Students draw a number from the Number Box and take their turns in sequence. The student may use a real or a fictitious name and tell all of the reasons why he/she got the job.
5. For this activity, you will need a pile of 3" by 5" index cards on which have been written lyrics from popular songs or advertising jingles. You will also need to gather a variety of career symbols such as hats or tools of the trade (surgical mask, gavel, etc.). Have each student draw a number from the Number Box. In turn, the student takes the top index card, chooses the career symbol he thinks best suits the message, and then delivers the message with appropriate stance and in appropriate vocal style.
6. Have the student draw a slip out of the Career Box. Let him/her think of physical movements associated with the occupation. Make a tape of three or four short pieces of music in different rhythms. Have students move in time with the music, increasing or decreasing the tempo of their movements as the music dictates.
7. Ask the class to think of their community environment and to list all of the occupations or careers in which the people of the community are employed. The list will probably include teacher, doctor, janitor, policeman, salesclerk, etc. Put the careers on the chalkboard as the students call them out. Have each student draw a number from the Number Box. As you call the numbers in sequence, the student chooses a career from the list (this must be done quickly), comes to the front of the class, makes a body movement associated with that career, identifies the career, and tells in one precise statement what he/she does. For example, he/she might pantomime driving a bus and say, "I am a bus driver; I drive children to school." Each person must continue the action and the verbal description until each member of the class has entered the community environment. The result should be a living collage of movement and sound.
8. Have students choose partners with whom to work. Each pair chooses a slip from the Career Box. One student must take the positive side; one the negative side. These students carry on their dialogue as long as they can think of contrasts. The pair that carries on the longest dialogue is declared the winner. The teacher should set a formula and give a sample dialogue.
   1. Nurses get to help mankind,
      *but* they have to watch people suffer.
   2. Nurses make good money,
      *but* they have long working hours.
9. Have the students make a list of all the things they like and a list of things they don't like. Each student draws a number from the Number Box. In turn, the student reads one thing he likes (standing up) and one thing he doesn't like (sitting down). Each student must list at least 10 things in each category. After the student has completed the list, alternately standing and sitting, the class discusses what occupations or careers might be of interest to him or her. This discussion should be a serious one, with the tone set by the teacher.

VI. CULMINATING ACTIVITIES

1. Seek the cooperation of the administration and faculty members in setting up an employment bureau and making announcements about it on the school's intercom system. The members of the drama class will try to gather information on part-time jobs suitable for the early adolescent, such as lawn mowing, baby sitting, etc. The students will write precise job descriptions, listing all essential information: where, when, for whom, qualifications needed, etc. (The teacher *must* validate all of the job opportunities and check them with the administration before announcements are made.) Then, for a definite period of time on the

morning announcements, the class members will read the job descriptions clearly and precisely.

2. At the end of the unit have each student prepare a short speech on his or her choice of careers. The speech must be based on library research or interviews. It might cover careers such as those listed in the *Dictionary of Occupational Titles,* and might include information such as the tasks or actions involved in the career, the training or education necessary, and the personal characteristics necessary, etc.

**Special Note**

These and additional activities can provide an excellent opportunity for middle school students to learn about the hardships and the challenges of careers in theatre and related areas such as radio, television, and film. Valuable information is available in many printed sources such as those listed below:


Allosso, Michael. *Exploring Theatre and Media Careers.* Washington, D.C.: U.S. Government Printing Office, 1976.

Babcock, Dennis, and Presdon Boyd. *Careers in Theatre.* Minneapolis: Lerner, 1975.

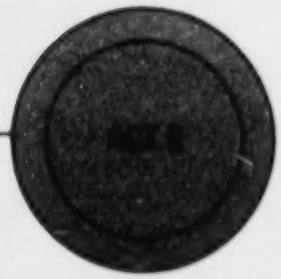
Horton, Louise. *Careers in Theatre, Music, and Dance.* New York: Franklin Watts, 1976.

Matson, Katinka. *The Working Actor.* New York: Viking Press, 1976.

Moore, Dick. *Opportunities in Acting Careers.* Revised Edition. Louisville, KY: Vocational Guidance Associates, 1975.

Nahas, Rebecca. *Your Acting Career: How to Break into and Survive in the Theatre.* New York: Crown Publishers, Inc., 1976.

## EXPECTED COMPETENCIES IN THEATRE ARTS, GR. 6-8



At the grade level indicated below, the student will:

| AREA OF COMPETENCY | GR. 6 | GR. 7 | GR. 8 |
|---|---|---|---|
| ACTING & CREATIVE DRAMATICS | | | |
| Pantomime | Demonstrate basic pantomime skills such as: (1) the ability to isolate parts of the body (2) the ability to manipulate imaginary objects, etc. | Portray simple characters in short pantomime scenes. | Convey simple stories, ideas, and emotions in original pantomime scenes. |
| Improvisation | Explore problems defined by the teacher through simple role-playing activities. | Solve more complex problems through problem-solving improvisation. | Use improvisation to study characters and ideas from stories or plays. |
| Scene Work | Demonstrate understanding of the actor's means for interpretation and the actor's part in the theatrical event. | Demonstrate basic acting skills in simple dialogue scenes (two characters). | Demonstrate basic skill in monologues and in simple scenes with more than two characters. |
| | Paraphrase plot of stories or plays in short synopses. | Identify theme and discuss elements of dramatic conflict. | Portray characters from simple stories and plays. |
| | (Note: At grade six the teacher will locate and select most scenes used for scene work.) | Begin to establish personal criteria for selecting rehearsal scenes. | Locate and select one or more scenes for class work. |
| Rehearsal | Name basic rules of rehearsal discipline. | Name parts of the acting space (stage areas such as upstage, downstage, stage right, etc.) | Demonstrate ability to record blocking (movement patterns) and use stage space. |
| Casting | (Note: No Casting. All students participate.) | (Note: Roles assigned by teacher.) Identify some criteria for casting performers. | Audition for roles in plays or scenes to be performed. |
| PLAY PRODUCTION | Identify production responsibilities according to categories such as: designer, director, stage manager, etc. | Identify production needs (ie: hand props, stage props, costumes, etc.) | Assume and carry out simple production responsibilities (Work the light crew, record sound effects, etc.) |

| AREA OF COMPETENCY | GR. 6 | GR. 7 | GR. 8 |
|---|---|---|---|
| THEATRE MANAGEMENT | List management concerns, jobs, etc. (publicity manager, box office manager, etc.) | Participate in performance events (Sell tickets, usher, etc.) | Contribute toward some aspect of theatre management (Take charge of program design, publicity, etc.) |
| COMPARISON OF MEDIA | View and discuss several forms of theatre (television, film, live performance.)<br>Discuss topics such as: Economics (who pays and how?)<br>Audience (involvement, interaction, etc.)<br>Limitations and advantages (of one media versus another) | | |
| CAREER EXPLORATION | Write a report on the skills needed by a particular theatre artist such as the director or the producer. | Write a report on a specific theatre artist such as a well-known actor or scene designer. | Write a list of theatre-related jobs and explain how theatre skills are used in each of these related areas. |

## MIDDLE SCHOOL SELF-ASSESSMENT CHECKLIST

Please rate the following criteria for effective programs for grades 6–8 so that, as a guide to future planning, a comparison may be made between the degree of acceptance of the criteria and the current status of theatre and dramatic arts in your school.

Use the scale indicated below:

**Degree of Acceptance**

1 = not considered important
2 = considered important by some
3 = considered important by many
4 = considered important by most
5 = criteria fully accepted and part of our philosophy or goals

**Extent of Current Practice**

1 = practice not evident
2 = some evidence of practice
3 = considerable evidence of practice
4 = extensive evidence of practice
5 = criteria fully implemented

PROGRAM

THE OUTSTANDING MIDDLE SCHOOL AND DRAMATIC ARTS PROGRAM:

| | Degree of Acceptance | Extent of Current Practice |
|---|---|---|
| A. Is available to all students | 1 2 3 4 5 | 1 2 3 4 5 |
| B. Is an important feature of the school's curriculum | 1 2 3 4 5 | 1 2 3 4 5 |
| C. Uses available school and community resources | 1 2 3 4 5 | 1 2 3 4 5 |
| D. Encourages student initiative and individual responsibility | 1 2 3 4 5 | 1 2 3 4 5 |
| E. Continues emphasis on process but moves students into more performance and production experiences | 1 2 3 4 5 | 1 2 3 4 5 |

| | Degree of Acceptance | Extent of Current Practice |
|---|---|---|
| F. Features many interdisciplinary activities, especially those bringing together several of the arts | 1 2 3 4 5 | 1 2 3 4 5 |
| G. Covers a wide range of topics among the theatre arts such as live performance, television, film, ritual and public spectacle, theatrical dance, etc. | 1 2 3 4 5 | 1 2 3 4 5 |
| H. Includes both academic and extra-curricular experiences | 1 2 3 4 5 | 1 2 3 4 5 |
| I. Provides specific safety instruction for all students | 1 2 3 4 5 | 1 2 3 4 5 |
| J. Reflects knowledge of current research on pre-adolescent maturation process | 1 2 3 4 5 | 1 2 3 4 5 |
| **TEACHING** | | |
| A. Is conducted by well-qualified teachers | 1 2 3 4 5 | 1 2 3 4 5 |
| B. Is carefully planned and managed | 1 2 3 4 5 | 1 2 3 4 5 |
| C. Keeps up to date with new resources and information about teaching, theatre arts, and arts education | 1 2 3 4 5 | 1 2 3 4 5 |
| D. Uses a wide variety of teaching methods and instructional materials (especially appropriate audio-visual materials) | 1 2 3 4 5 | 1 2 3 4 5 |
| E. Adjusts plans when appropriate to meet individual needs | 1 2 3 4 5 | 1 2 3 4 5 |
| F. Puts the needs of students first | 1 2 3 4 5 | 1 2 3 4 5 |
| G. Stresses student safety in all performance/production activities | 1 2 3 4 5 | 1 2 3 4 5 |
| H. Understands the particular emotional and physical needs of the pre-adolescent | 1 2 3 4 5 | 1 2 3 4 5 |
| **FACILITIES AND MATERIALS** | | |
| A. Provides a wide range of reference materials on theatre art and related arts topics suitable for the pre-adolescent | 1 2 3 4 5 | 1 2 3 4 5 |
| B. Provides a wide range of reference materials for teacher use | 1 2 3 4 5 | 1 2 3 4 5 |
| C. Provides the specialized facilities needed when theatrical production for public performance is an important part of the program | 1 2 3 4 5 | 1 2 3 4 5 |

| | Degree of Acceptance | Extent of Current Practice |
|---|---|---|
| D. Provides continuous access to a clean, well-lighted space which is large enough for group movement and unencumbered by desks, chairs, etc. | 1 2 3 4 5 | 1 2 3 4 5 |
| E. Provides equipment such as audio and video tape recorders, record players, poster materials, etc. | 1 2 3 4 5 | 1 2 3 4 5 |
| F. Provides the means for learning experiences away from school (theatre attendance, arts festivals, etc.) | 1 2 3 4 5 | 1 2 3 4 5 |

## BIBLIOGRAPHY

SPECIAL NOTE:

It should be noted that many if not most of the materials listed in the secondary school section of this publication will also appeal to middle school students or teachers. Such books are listed in a single bibliography to avoid repetition. Appropriate curriculum guides may be found in the bibliographies of either Act I or Act III of this publication.

Books listed here are characterized by content and/or reading levels which should make them especially accessible to the middle school student.


Austell, Jan. *What's in a Play?* New York: Harcourt Brace and World, Inc., 1968.

Barnfield, Gabriel. *Creative Drama in School.* New York: Hart Publishing Co., Inc., 1970.

Beyer, Bud and Charlotte Lee. (eds.) *Speaking of Theatre.* Glenview, Illinois: Scott Foresman and Company, 1975.

Chilver, Peter. *Staging a School Play.* New York: Harper & Row, 1967.

Collier, Gaylan Jane. *Assignments in Acting.* New York: Harper & Row, 1966.

Cox, David and Shirley Cox (eds.) *Themes in the One-Act Play.* New York: Webster Division, McGraw-Hill Book Co., 1971.

*Dramatics: The Educational Theatre Magazine.* Published by the International Thespian Society, 3368 Central Parkway, Cincinnati, Ohio, 45225.

Franklin, Miriam A. *Rehearsal: The Principles and Practice of Acting for the Stage.* 5th edition. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1972.

Gassner, John and Frederick H. Little. *Reading and Staging the Play: An Anthology of One-Act Plays.* New York: Holt, Rinehart and Winston, Inc., 1967.

Heston, Lilla (ed.) *Drama Lives!* Evanston, Illinois: McDougal Littell and Company, 1975.

Hodges, C. Walter. *Shakespeare & The Players.* New York: Coward, McCann & Geoghegan, Inc., 1970.

Howard, Margaret (ed.) *Movies: The Magic of Film.* New York: Scholastic Book Services, 1974.

Michigan Speech Association. *Speech and Drama in the Intermediate School.* Skokie, Illinois: National Textbook Company, 1972.

Priestley, J. B. *The Wonderful World of Theatre.* New York: Garden City Books, 1959.

Schweitzer, John C. *A Variety of Short Plays.* New York: Charles Scribner's Sons, 1966.

Stamper, Judith A. *Open End (a source book for improvisation).* New York: Scholastic Book Services, 1973.

Tanner, Fran Averett. *Basic Drama Projects.* Pocatello, Idaho: Clark Publishing Co., 1966.

_____. *Creative Communication: Jr. High Projects in Acting, Speaking, Oral Reading.* Pocatello, Idaho: Clark Publishing Co., 1973.

*The Theatre Students Series.* New York: Richard Rosen Press, Inc., 1969. (The several volumes in this series cover the following topics: Acting, Directing, Scenery, Lighting, Make-up, Music, and Sound Effects, Publicity and Management, Musicals, Puppetry, Film Making, Properties and Dressing the Stage, Producing Plays for Children, Scenes to Perform, Costuming, Preparing the Classics.)

Velder, Milton, Edwin Cohen, and Elaine Mazzarelli. *Open-Ended Plays.* New York: Globe Book Co., Inc., 1976.

Weales, Gerald. *A Play and Its Parts.* New York: Basic Books, Inc., Publishers, 1964.

Wilder, Rosilyn. *A Space Where Anything Can Happen: Creative Drama in a Middle School.* Rowayton, Conn.: New Plays Inc., 1977.

# ACT III GR. 9-12

39

# FOCUS ON ENQUIRING

## A MODEL PROGRAM: SECONDARY SCHOOL

ACT III

As a student's involvement in theatre and dramatic arts progresses from the casual to the serious, instructional demands also increase. In the secondary schools, extended involvement of students through formal courses and well-planned extracurricular programs is appropriate for those who desire more than a casual contact with the subject. Breadth should not be allowed to substitute for depth, nor should superficial experience be confused with serious study.

The secondary school program should not exclude students who, for one reason or another, have had no experience with theatre or dramatic arts prior to the ninth or tenth grade. At the secondary level, as in earlier grades, theatre and dramatic arts should be available to all interested students. They should be involved as participants and as spectators.

In Virginia during 1978, several secondary schools offered multiple courses in theatre arts. The most popular of four courses for which statistics are available in the Department of Education was 1410 Theatre Arts Exploration. This course was taught for elective credit in 136 schools in Virginia during 1978. A course plan for 1410 is, therefore, included in this framework as a model for the introductory secondary theatre arts course.

The introductory theatre course should offer diverse types of learning experiences ranging from historical investigation to viewing live theatre. The course should stimulate the student to explore one or more of the component parts of theatre (such as acting or playwriting) in enough depth to promote discovery of the complexity of the various artists' roles in this art form.

Every attempt should be made to individualize instruction to enable a wide range of students to benefit from taking the introductory course. This course should not necessarily be a prerequisite for other courses in theatre arts, but it should be the type of course from which any student interested in theatre would benefit.

Because of space limitations, only one teaching unit is included of the five which are recommended for the 1410 course. Unit number 1, "What is Theatre?" was selected because it was felt that there is less information readily available on this topic than on the other four areas which are recommended as unit topics for the 1410 course.

## SECONDARY SCHOOL SUGGESTED COURSE PLAN FOR 1410 THEATRE ARTS EXPLORATION

I. Title: 1410 Theatre Arts Exploration

II. Purpose: To provide an overview of theatre as an art form and to reveal its unique function in past and present civilizations.

III. Course Objectives: The introductory course in theatre arts in secondary schools should:

- Enhance the aesthetic education of all participating students by developing mature enquiries into the nature and function of theatre as an art and as a social and cultural phenomenon;
- Provide for all interested students opportunities to participate in theatre as performers and as audience members and to sharpen skills necessary for both of these roles;
- Prepare those students who will enter careers in theatre or related areas for advanced study.

IV. Course Description:

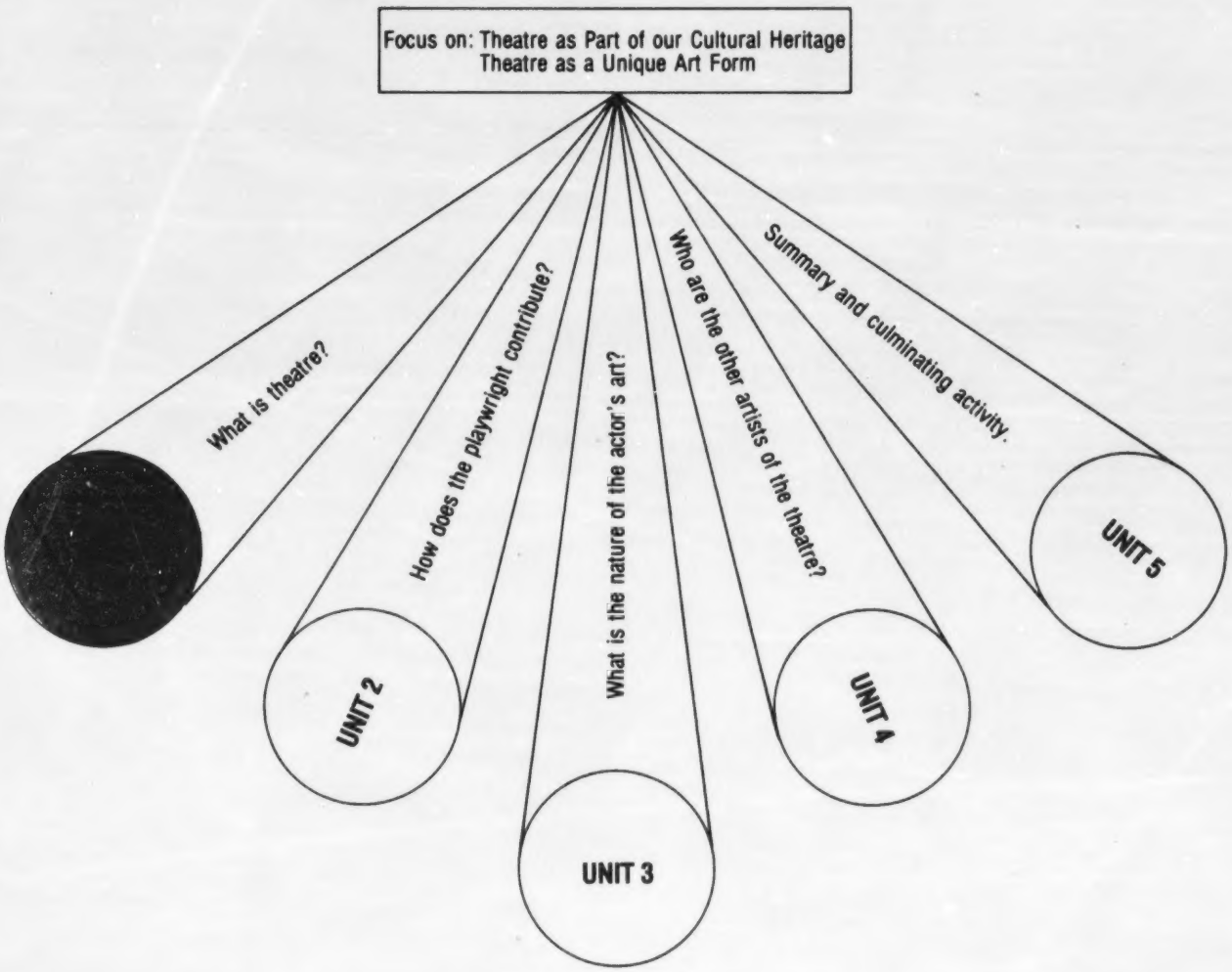
**Theatre Arts Exploration**

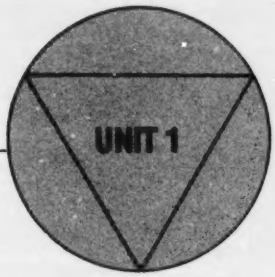
The first course in theatre arts at the secondary school level should be designed to reveal to the students the nature of theatre as an eclectic art form which is relevant in the student's life and relevant to the life of society in general. This course should make a significant contribution to each student's aesthetic and cultural education. Special efforts should be made to help the student place the theatre in an historical-cultural perspective and to view it as a unique form of art.

> The theatre is poetry which rises from the book and becomes human.[14]
>
> Garcia Lorca

## MODEL

## COURSE 1410 THEATRE ARTS EXPLORATION


Focus on: Theatre as Part of our Cultural Heritage
Theatre as a Unique Art Form
What is theatre?
How does the playwright contribute?
What is the nature of the actor's art?
Who are the other artists of the theatre?
Summary and culminating activity
UNIT 2
UNIT 3
UNIT 4
UNIT 5




## A SAMPLE INSTRUCTIONAL UNIT: WHAT IS THEATRE?

I. Recommended Grades: 9 or 10

II. Duration: 2 weeks

Since this unit serves as an introduction to the course, it might be shorter than units two, three, and four. Units two, three, and four should comprise the body of the course's content. Unit five, the summary or culminating activity, might require only a short period of time.

III. Overview For The Teacher:

This unit may be taught inductively by having students investigate individually and in small groups a series of well-phrased questions or problems and by conducting critical examinations of the following:

A. The student's own presuppositions about theatre;

B. The art product itself;

C. The critical commentary of others.

IV. Some Questions Suggested For Exploration:

1. What is theatre?
2. In what specific ways is theatre the same as and/or different from:

| | |
|---|---|
| dramatic literature | opera |
| a job interview | ballet |
| a political rally | circus |
| a football game | a high school prom |
| poetry | film |
| television | |

3. What are some of the elements common to all arts including theatre? In what ways are they also different (especially as in television and movies where the

surface elements are obviously similar). Consider elements such as:

| | |
|---|---|
| the language | settings |
| images | actors |
| the director's approaches | the audience (age, expectation, etc.) |
| artistic expectations | passive and active participation |
| relevance | |

4. How do you account for the existence in our society of theatrical experiences as diverse as the televised situation comedy and the drama of Samuel Beckett or Harold Pinter?
5. Define these terms: (Choose from these or add your own.)

| | |
|---|---|
| Romantic drama | The Elizabethan court masque |
| Realistic drama | Commedia dell' arte |
| Street theatre | Expressionistic drama |
| Modern dance | Theatre of the absurd |
| Stage conventions | The new stagecraft |
| Constructivism | The word-tone drama |
| Repertory theatre | The Bunraku theatre |
| Situation comedy | Mime/aside/soliloquy |
| Tragedy/pathos | Comedy/Farce |
| Cinéma Vérité | Well-made play |

6. What personal criteria govern your responses to a theatrical event?
7. In your judgment, what are appropriate functions of the theatre critic? Is there a difference between a reviewer and a critic? Are critics and reviewers necessary?
8. What parallels do you see between theatrical performance and ordinary, daily living?
9. Does art mirror nature as Hamlet says, or does nature imitate art as Oscar Wilde insists?
10. Do art forms die? Is there still a place for a stage play? Why? Is it being replaced by television and film? If not, why not? If so, how is the theatre responsible? How is it *not* responsible? Is the theatre becoming an esoteric art form? A commercial art form?
11. What assumptions do we bring to a play?
12. What is the role of each of the following: Broadway, the dinner theatre, and the high school/ university theatre?
13. How do the artistic problems of the novelist, poet, and dramatist differ?
14. How is the theatre a communal art? Are there any other communal arts? Are there any others so extensively drawing from other arts?
15. Which is most important for the director? Audiences, actor, playwright?
16. Does a playwright have an obligation to uplift his or her audience?
17. In an educational situation, what are the merits of separating drama (the script) from the theatre (the production)? The dangers?
18. Is it the responsibility of a playwright to provide answers to the questions he raises? Is it the responsibility of the critic to tell how a play can be improved?
19. What are considerations the playwright must keep in mind in order to provide a fluid, vital play?
20. Why is it important to see today's theatre in historical perspective?

You will note that most of these questions have no single "right" or "wrong" answer. They are intended to provoke directed enquiry which, in most cases, will require additional direction from a knowledgeable teacher. They were not designed for testing.

*Some* of these questions may be covered during this two week unit; others could evoke group or independent study which would extend beyond this two week period.

V. Predicted Learner Outcomes:

At the conclusion of this unit of study the student will have:

A. An awareness of the relationship of theatre and everyday life;
B. A knowledge of the similarities and differences of theatre, film, and television;
C. An awareness that a stage play evokes many interpretations and different styles of presentation;

D. An awareness of relationships which exist between theatre and other art forms;
E. A knowledge of the functions of the different kinds of artists who bring their talents to a stage play;
F. An alertness to the role of the critic and reviewer;
G. An understanding of the role of the audience;
H. An elementary theory—subject to change and even dismissal—about what a play is and isn't;
I. A sense of one's own role as participant in a theatrical activity;
J. An awareness of theatre in historical perspective.

VI. Ways of Introducing the Unit:
A. Show how "theatre" is found in the other arts by discussing the dramatic qualities of certain paintings. What considerations of the dramatist are similar to those of the painter? Play programmatic music. Can the students visualize what tale the composer is presenting? Can a dramatic scene be developed from their visualizations?
B. Have students analyze a television news broadcast. What elements of drama are present? What elements are missing? At any point is the news service influencing the drama? Is the news service ever striving for drama that isn't actually present?
C. Simulate an actual job interview. Show how it might actually happen, then do the same scene with artistic discipline. Is there a difference? Why? Is the difference defensible?
D. Read a review from a local newspaper. Read from the Sunday *New York Times*. Read one from the *New Republic* or some other magazine. Read a critical article (or part of one) by Robert Brustein, Eric Bentley, A. C. Bradley, T. S. Eliot.
E. Show illustrations of various types of theatre design. Ask students what sort of play these designs suggest.

VII. Suggested Activities
A. Have students observe an event outside of class. Have them then recreate that event in the classroom as realistically as possible. What elements of drama were evident? What was missing? What needed dramatic emphasis?
B. Have students do the above activity in pantomime. Can the drama be communicated?
C. Have students do an improvisation of a boy asking a girl to the prom. They are at a lunchroom table. What drama is present?
D. Have students watch a television drama. Have them do improvisations about scenes that weren't staged. Was there a dramatic reason they were left out?
E. Have students read selections from popular novels. What dramatic ingredients are present? Could the selections be staged or filmed? What inherent qualities do they have that are peculiar to fiction?
F. Have the opening scene of *Our Town* read. Why has Wilder chosen this nonrealistic approach? Is it pretentious? Is it valid?
G. A certain kind of person is described by the teacher. The students are to jot down certain objects that would be appropriate to the person: capture the drama through objects. Type of clothing (be specific), automobile, vacation spot, hair style, home, furniture, spouse, etc.

VIII. Suggested Culminating Activities
A. Repeat the question, "What is theatre?" Discuss in class.
B. As a class, visit several situations that are "theatrical" in various ways:
a play
a ballet
a rock concert
a circus
a pep rally
a sporting event
a museum
C. Discuss the preceding activities as they fit into the category of "theatre."
D. Invite local TV or newspaper critics/reviewers to discuss and answer questions about their craft.

E. Discuss whether there is a difference between an artist and a craftsman. Is the playwright the only artist involved with a play? Can an actor be an artist, or is he merely a skilled interpreter who uses certain tricks of his trade?

F. Discuss Aristotle's definition of tragedy. Illustrate how it has influenced dramatic literature. Discuss how Brecht felt that he was writing the first non-Aristotelian theatre.

G. Have students read a play, then discuss how the work could be transferred to film.

H. Have students identify conventions in modern (contemporary) drama, film, TV.

I. Have some local theatre talent lead a classroom discussion of a local production and/or their theatre careers.

Note—

We Have Emphasized a Part of a Whole:

All suggestions given here are for Unit 1, "What is Theatre?" Space does not allow similar treatment here of the other units recommended for the course 1410 Theatre Arts Exploration: (See illustration on page 42)

Unit 2 How has the playwright made his/her contribution?

Unit 3 What is the nature of the actor's art?

Unit 4 What are the functions of the other artists of the theatre?

Unit 5 Summary and culminating activity

Theatre arts programs in our senior high schools sometimes include more than one course. In addition to 1410 Theatre Arts Exploration, one or more of the following courses are offered for elective credit in some schools in Virginia:

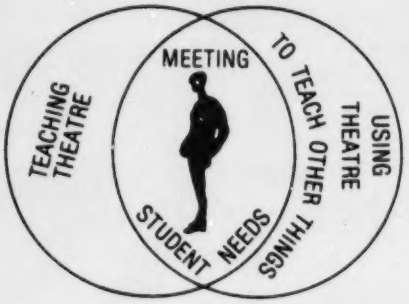
1188 Dramatic Literature
1390 Speech and Drama Appreciation
1420 Acting
1430 Theatrical Production
1440 Advanced Theatre Arts
1445 Film Production
1446 Film Study

Good teaching requires thorough planning. A written plan should be developed for each course and for each unit of instruction. This plan should be reviewed and updated frequently. Personnel in the Department of Education will provide such assistance upon request.

## TEACHING THEATRE? USING THEATRE TO TEACH?

Theatre is an art form. There is, therefore, much to be taught and to be learned about theatre art. Theatre is also a process for learning about other things. In the secondary schools, it is appropriate that theatre be *taught* and that it be *used* in teaching. These two functions are not mutually exclusive. Effective programs look like Figure A below and not like Figure B.

FIG. A




A DYNAMIC SITUATION

FIG. B

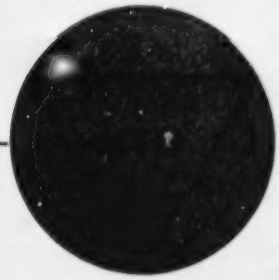
A STATIC SITUATION

The theatre program should not be isolated. Special effort should be made to show theatre students how they may use their skills and knowledge in different ways, throughout school, and in life outside of school. The skills and concepts learned in theatre classes and activities may be used in many ways. Students who skillfully build multi-level platforming for a stage setting can also build a garage or a barn. Likewise, the Elizabethan history learned elsewhere will prepare the actor for Shakespeare's plays. Performers know that training in music and dance can make the "straight actor" a "triple threat" at audition time. The important point is that a comprehensive theatre program should be more than a theatre class. Here are a few suggestions:

1. All secondary school teachers may use theatre in their teaching. Literature in subject areas such as English and social studies contains many suggestions as to how this can be done.
2. Teachers who have specialized education in theatre arts can serve as resource persons in schools and school divisions.
3. Local theatre artists and theatre production groups can provide services.
4. Theatre activities should be provided for all students in class, as part of their activities program, through field trips or other means.
5. Theatre should be an important part of special programs such as those for the gifted and talented or the handicapped.
6. Theatre may be included in the school's adult education program, and the school's theatre arts students might contribute toward the success of such programs.

The possibilities for service and for the integration of the theatre arts program into the overall life of the school and the community are yours to explore.

## EXPECTED COMPETENCIES IN THEATRE ARTS, GR. 9–12



At the grade level indicated below, the student will:

| AREA OF COMPETENCY | GR. 9 | GR. 10 | GR. 11 | GR. 12 |
|---|---|---|---|---|
| ACTING | Exhibit self-confidence and ease in role-playing, improvisation, and other acting experiences. | Evince personal growth in acting skills such as body movement and gesture, vocal production, and emotional response to imaginary situations. | | Show understanding of and some skill in the actor's craft. |
| DIRECTING | Demonstrate knowledge of the role and function of the theatrical director. | | Participate in the analysis and direction of simple dramatic scenes or readers' theatre. | Demonstrate personal growth in the awareness of the role of the theatrical director. (Patterning of auditory and visual stimuli, resource management, interpersonal relationships, etc.) |
| DESIGN | Manifest knowledge of the role and function of design in theatrical production. | Evince knowledge of the role and function of the costume and make-up designers. | Evince knowledge of the role and function of the scenic and lighting designers. | Demonstrate the ability to perform tasks routinely expected of one or more of the designers already studied. (E.g. Make a model for a stage set or draw a simple lighting plot.) |
| STAGE-CRAFTS | Manifest knowledge of the purpose and functions of stage settings. Exhibit an awareness of theatre safety procedures. | Show an understanding of differences in scenic or costume design styles and some knowledge of the contribution of important scenic or costume designers. | Illustrate rudimentary skills with simple hand tools and a growing awareness of theatre safety procedures. | Demonstrate competency in planning and completing simple projects in stagecraft areas such as:<br>carpentry<br>lighting<br>props<br>scene painting,<br>etc. |

| | GR. 9 | GR. 10 | GR. 11 | GR. 12 |
|---|---|---|---|---|
| **ACADEMIC STUDY OF THEATRE ARTS** | | | | |
| Literary Analysis | Demonstrate fundamental skill in the analysis of dramatic literature as an important element of theatrical production, performance, and audience response. Topics covered to include:<br>Gr. 9<br>—Parts of a script.<br>—Elements of drama:<br>plot<br>character<br>setting<br>tone<br>theme | Gr. 10<br>Styles and types of dramatic literature. | Evince understanding of some of the subtleties of the language of plays:<br>e.g. metaphor<br>sub-texts<br>rhythmical structures | |
| Production Theory | | | Manifest some knowledge of production concepts and staging techniques appropriate for various types and forms of dramatic literature. | |

**CONCEPTS OF THEATRE ART**

(Note: Throughout the senior high school years, the student should be encouraged to build personal criteria for responding to the art and the artists of the theatre. This is a long-range objective which is not easily evaluated, but it is an important educational goal. By the end of the 12th grade, the student should manifest some ability to deal with artistic considerations such as these:)[15]

| INTENT | STRUCTURE | EFFECTIVENESS | WORTH |
|---|---|---|---|
| Purpose | Coherence | Entertainment | Profundity |
| Idea | Unity | Information | Validity |
| Theme | Emphasis | Illumination | Depth |
| Message | Rhythm | Inspiration | |
| | Climax | | |
| | Conflict | | |
| | Balance | | |

| | | | |
|---|---|---|---|
| Theatre History | Demonstrate awareness of the historical development of theatre in America. | Demonstrate awareness of the evolution of world theatre. | Exhibit the ability to conduct independent research work in theatre history. |

Let us bring into the theatre a vision of what the theatre might be.[16]

Robert Edmond Jones

Theatre, in its essence, is made of our essence. It will never die.[17]

Jean Vilar

## SENIOR HIGH SCHOOL SELF-ASSESSMENT CHECKLIST

Please rate the following criteria for effective 9–12 programs so that, as a guide to future planning, a comparison may be made between the degree of acceptance of these criteria and the current status of theatre and dramatic arts in your school.

Use the scale indicated below:

**Degree of Acceptance**

1 = not considered important
2 = considered important by some
3 = considered important by many
4 = considered important by most
5 = criteria fully accepted and part of our philosophy or goals

**Extent of Current Practice**

1 = practice not evident
2 = some evidence of practice
3 = considerable evidence of practice
4 = extensive evidence of practice
5 = criteria fully implemented

PROGRAM

THE OUTSTANDING SECONDARY SCHOOL THEATRE AND DRAMATIC ARTS PROGRAM:

| | Degree of Acceptance | Extent of Current Practice |
|---|---|---|
| A. A fundamental theatre arts course is available to all students | 1 2 3 4 5 | 1 2 3 4 5 |
| B. Advanced courses are available whenever student interest makes them economically feasible | 1 2 3 4 5 | 1 2 3 4 5 |

| | Degree of Acceptance | Extent of Current Practice |
|---|---|---|
| C. The program demonstrates a balance of performance/production activity and academic enquiry | 1 2 3 4 5 | 1 2 3 4 5 |
| D. The theatre arts program is offered on a par with other academic disciplines | 1 2 3 4 5 | 1 2 3 4 5 |
| E. Features of the program contribute to the aesthetic education of all members of the community | 1 2 3 4 5 | 1 2 3 4 5 |
| F. The program also is designed to serve: | | |
| + Students with a casual interest in theatre | 1 2 3 4 5 | 1 2 3 4 5 |
| + The serious student who may seek advanced study in college or as an apprentice | 1 2 3 4 5 | 1 2 3 4 5 |
| + Handicapped students, the gifted and talented, or other students with special needs | 1 2 3 4 5 | 1 2 3 4 5 |
| **TEACHING** | | |
| A. Credit courses are taught by teachers who are endorsed to teach theatre arts | 1 2 3 4 5 | 1 2 3 4 5 |
| B. Other well-qualified teachers are active contributors in the theatre and dramatic arts program | 1 2 3 4 5 | 1 2 3 4 5 |
| C. All interested teachers are encouraged to use theatre and dramatic arts to enrich and expand their subjects | 1 2 3 4 5 | 1 2 3 4 5 |
| D. Instructional time is carefully planned and managed | 1 2 3 4 5 | 1 2 3 4 5 |
| E. Uses a wide variety of teaching methods and instructional materials | 1 2 3 4 5 | 1 2 3 4 5 |
| F. Stresses student safety in all performance/production activities | 1 2 3 4 5 | 1 2 3 4 5 |
| **FACILITIES AND MATERIALS** | | |
| A. Provides a wide range of specialized books, periodicals, and audio visual materials on theatre arts | 1 2 3 4 5 | 1 2 3 4 5 |
| B. Provides adequate rehearsal space in addition to the main stage | 1 2 3 4 5 | 1 2 3 4 5 |

| | Degree of Acceptance | Extent of Current Practice |
|---|---|---|
| C. Provides adequate non-performance production space such as: scene dock, shop, lighting storage room, costume construction and storage space | 1 2 3 4 5 | 1 2 3 4 5 |
| D. Provides a theatre space suitable for public performance and available to the theatre teacher when needed | 1 2 3 4 5 | 1 2 3 4 5 |
| E. Provides adequate theatrical production equipment and supplies including but not limited to: | 1 2 3 4 5 | 1 2 3 4 5 |
| + Basic stage draperies | 1 2 3 4 5 | 1 2 3 4 5 |
| + Stage lighting gear including lighting instruments, control board and patch panel, cable, gells, etc. | 1 2 3 4 5 | 1 2 3 4 5 |
| + Basic hand and power tools necessary for construction of scenery, props, costumes, etc. | 1 2 3 4 5 | 1 2 3 4 5 |
| + Basic set construction supplies such as fabrics, stage hardware, lumber, etc. | 1 2 3 4 5 | 1 2 3 4 5 |
| F. Provides the means for learning experiences away from school (theatre attendance, participation in theatre arts festivals, etc.) | 1 2 3 4 5 | 1 2 3 4 5 |

**Special Note**

Persons wishing more detailed evaluative criteria for secondary school theatre arts programs may review criteria recently developed by the Texas Educational Theatre Association under the leadership of Mrs. Priscilla M. Bell of Gonzales, Texas which have been recommended by the Executive Director of the Commission On Secondary Schools of the Southern Association of Colleges and Schools. Mrs. Bell has kindly given the Virginia Dept. of Education permission to supply a copy of these criteria to schools or school divisions in Virginia upon request. Your request should be directed to the English/Language Arts Service of the Dept. of Education.

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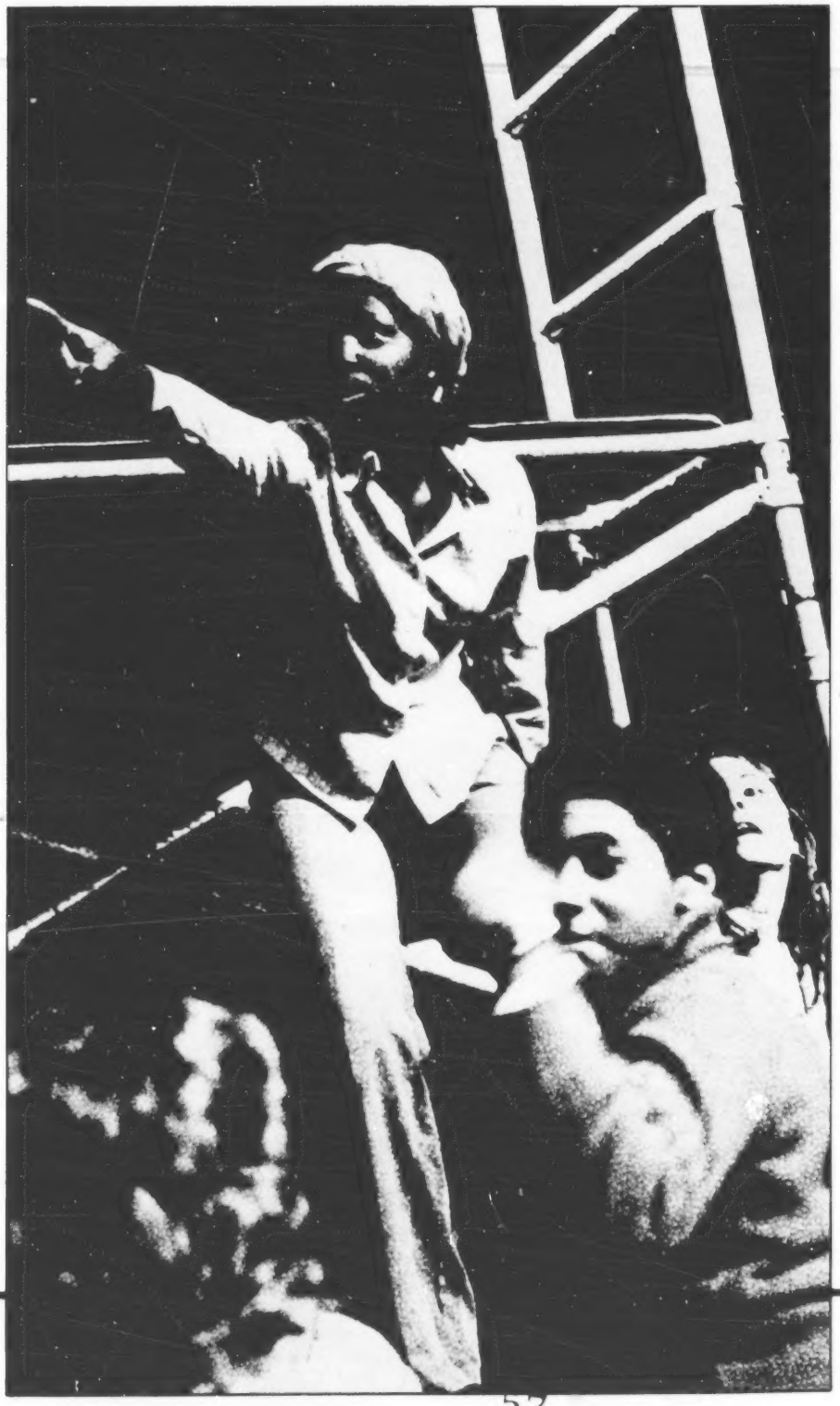
# EPILOGUE



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## APPENDIX A

## HOW TO BUILD A THEATRE ARTS PROGRAM

I. **Make the program indispensable in your school.**

A. Build effective relationships:

Remember that your program is only a part of the whole.

Respect the opinions and views of others, even when you don't agree with them.

Learn to compromise when your program will gain more than your art suffers.

B. Earn the respect a good teacher deserves:

Practice inclusion rather than exclusion.

Cultivate friends. There are already enough critics.

There is something in your art for everyone if you can help them find it.

C. Be of service to others:

Seek out those students whom others may avoid. Don't be content with only the brightest and the talented.

Offer to help other teachers. They may be too shy to invite you.

Help make your school look good. It's your image too.

II. **Ask yourself important questions at least every nine weeks.**

A. Why did we do that show, teach that unit?

B. What is our most important activity or goal for this year?

C. Do we know where our instruction is headed? Will we know when we get there? Can we prove it?

D. Are we trying to "cover" too much?

E. Why weren't they interested in the theatre history unit?

III. **Understand the system.**

A. If most males in your program are on the football team, plays about war and soldiers may not be your best bet during the football season.

B. If placement is chiefly the responsibility of your school's guidance counselors, they need detailed information about your program. Some of them may come to one of your productions only if you give them a personal, face-to-face invitation.

IV. **Establish expectations and stick to them.**

For example:

A. Absolute Minimum

No one makes fun of anyone else's creative efforts or work.

B. Routine

Every performer demonstrates some growth at each rehearsal.

C. Overheard at Rehearsal

"Show biz" is not your whole life! You should not use your involvement in this play as an excuse for declining performance in your coursework.

V. **Make provisions for the future.**

A. The high school student may perform theatre for elementary students and/or conduct creative dramatics, puppetry activities, etc., in elementary feeder schools.

B. Parents need to know more about the educational values of theatre and/or dramatic arts. You and your students can communicate with them, work with them. Ask them to help you in the classroom or with a production. Write letters to them. Talk with them. Create a dialogue. Enhance understanding. Increase appreciation.

C. The public at large needs to know more about our art. They need especially to know how it can function as education. You and your students can find ways to tell them.

D. Bring in skillful theatre artists from your

community to stimulate interest, boost spirits, add zest and enjoyment.

E. Have a good time. Laugh long and loud at least once a day! To brighten the day of a child is an admirable educational goal.

VI. **Build a Better Audience.**

A. Have a school assembly performance for invited groups or classes.

- Explain procedures and audience expectations to those students invited and provide study guides for their teachers' use.
- Provide a block of reserved seats for each group or class invited. Ask the teachers to explain how reserved seating works before they bring the class to the assembly and to supervise the seating once the class arrives in the auditorium.

B. Before the show begins, tell the audience what they need to do to help make the performance a success.

- Explain why the play was selected for production.
- Comment about the stage set, the main characters in the play, the dramatic conflicts, etc.
- Discuss how live theatre differs from television. Remind the audience that these actors can hear their audience and respond to them, the audience cannot control the volume here as with television, etc. Suggest appropriate audience responses to such differences.
- Tell the audience about house warning lights, curtain calls, and other theatrical conventions.

C. Have a question and answer session after the assemblies. Ask your audience questions about the play and the interpretation of the performers. These questions provide information needed by the student audience and direct audience feedback of value to the performers.

Example questions:

- With whom did you identify? Why?
- What would you have done in circumstances like those of the play?
- Could you hear everyone clearly? If not, why do you suppose that was so?
- What did the actor do that you particularly liked?
- After the discussion is well underway, ask the audience to create their own questions and provide leadership in the discussion process.

D. Coordinate your plays with the course content in other areas of study. For example:

- Ask English teachers to have students write critiques of the play.
- If you're doing a period piece, time its production to match up with the study of that period in social studies, or art, or other classes.
- Form a teacher advisory committee to assist you in doing such coordination and in finding ways to use theatre to support and enhance instruction throughout the school.

VII. **Change Roles—Become a Theatre Student.**

A. Attend live theatre.

- It's amazing the inspiration you get and the new ideas you'll pick up. Talk to theatre artists. They love to talk about themselves and about their work.

B. Audition for a role or help backstage in a local theatre.

- If you don't already know, see what it's like on the other side of the curtain.
- If you do, keep your hand in the real world of theatre.

C. Attend summer workshops or classes.

- Regional and community theatres, university theatre companies, and professional theatre companies frequently offer experiences for teachers which will excite, extend, and revitalize you.

D. Go where the theatre folks are.

- Attend state, regional, and national theatre conferences. Interesting people and information about all

aspects of theatre are highlights of these meetings.

E. Stay up-to-date on new plays and innovative production methods or techniques. There is a wealth of theatrical literature. Read widely.

## APPENDIX B

## NOTES ON EVALUATION

### PROGRAM EVALUATION

Insofar as possible, theatre arts programs should be evaluated, like other programs in education, on clearly stated program criteria and curriculum objectives. These standards and goals, both long and short-range, should be developed by the local school system based on suggestions found in this publication. Some individual classroom objectives are given in parts of this state framework. Others will need to be developed as units of instruction and classroom activities are written at the local level. Criteria for effective programs are included in this curriculum framework as parts of Acts I, II, and III. These specific program criteria are located as follows:

K–5 Self-Assessment Checklist, pp. 20–21
6–8 Self-Assessment Checklist, pp. 34–36
9–12 Self-Assessment Checklist, pp. 50–52

### TEACHER EVALUATION

Teacher evaluation should be based upon the teacher's ability to move the program toward stated criteria and, at the same time, to assess and meet individual student needs. These achievements are not easily measurable because they include long range goals which are not always demonstrated by the end of the year. It is important that theatre arts teachers be judged by the quality of their instruction as well as by the grades and performances of their students. Teacher evaluations should include an assessment of the teacher's:

- methods of instruction
- classroom management practices
- evaluation techniques
- extracurricular contributions
- attitudes toward students & teaching
- knowledge of the subject
- efforts toward professional growth

### STUDENT EVALUATION

Student evaluation should include several components and should, of course, be suitable for the level of instruction and the stated instructional goals. Student evaluation may include the following:

- individual or group contracts
- projects or papers
- classroom or rehearsal performance*
- student/teacher conferences
- paper-pencil tests

(*Public performances should not be part of the evaluation process when they draw from the broader student body. However, productions can be a valuable learning experience for theatre arts students in middle and secondary schools and should be a planned part of their overall development.)

### INNOVATIVE APPROACHES

In his book *Evaluating the Arts in Education: A Responsive Approach,* Robert Stake describes an interesting option to traditional, preordinate evaluation which addresses only specific, measurable outcomes. His option, which he calls Responsive Evaluation, is based upon the assumption that, "In art education it is sometimes the purpose of the program staff, or parent, to provide artistic experiences and training for the *intrinsic* value alone." He recommends, therefore, that Responsive Evaluation be oriented "more directly to program intents."[1]

> Many of my fellow evaluators are committed to the idea that good education results in specific outcomes: performance, mastery, ability, attitude. But I believe it is not always best to think of the *instrumental* value of education as a basis for evaluating it. The value may be diffuse, long delayed, or forever beyond the scrutiny of evaluators. In art education it is sometimes the purpose of the program staff, or parent, to provide artistic experiences and training for the *intrinsic* value alone. "We do these things because they are good things to do," says a ballet teacher. The evaluator or his observers may form opinions as to whether or not

those things were done well. He may find out what people think are the *costs* and *benefits* of participation in the dance. He should not presume that only measurable outcomes testify to the worth of the program.[19]

External evaluators traditionally concentrate almost exclusively on measurable outcomes. The steps in Dr. Stake's Responsive Evaluation process are more flexible and more inclusive. They are as follows:

- OBSERVE— Evaluators find out what is of value to the many different persons involved in the program.
- RESPOND— Evaluators describe what they see.
- NEGOTIATE— Evaluators and program participants engage in a continuing discussion of issues as a means for improvement.

Educators need not be concerned over the fact that the arts address questions which have no single "right" or "wrong" answer except within the context of subjective response and uniquely personal criteria. Increasingly, evaluation specialists are acknowledging the educational values of such questions and are seeking responsive means for evaluating educational programs which feature them as an important *raison d' être.*

## APPENDIX C
## SOME ELEMENTS COMMON TO ALL ARTS

All the arts are brothers;
each one is a light
to the other. Voltaire

The business of every art is to bring something into existence. Aristotle

The theatre arts program should be designed to encourage and to stimulate relationships with other arts such as visual art, music, and dance. Theatre students need to know that they may profit greatly from involvement in other arts as an element of their theatre education. This concept, while obvious to the experienced theatre artist, is not generally known to the novice until it is *taught.* Here are some subconcepts which may be helpful:

I. All arts involve us in some kind of symbolic action.

II. All arts are a means for the creation of some kind of structure.

III. All arts require the use of both the mind and the body.

IV. All arts involve the manipulation of the following:
- ideas
- the five senses
- human emotions
- rhythms (e.g. musical tones, the speaking voice, the human body, etc.)
- media and/or materials (e.g. the human voice, the human body, paint, paint brushes, piano keys, etc.)

V. Arts experiences require certain processes such as:
- perceiving
- analyzing
- organizing
- synthesizing
- originating
- performing and/or producing
- responding

VI. Some arts, and especially theatre, also require cooperative and/or collaborative efforts toward a common goal.

VII. Each art has its own:
- history
- literature
- producers or performers

- receivers or audiences

but, they *frequently* overlap.

VIII. Arts experiences (study, performance, enjoyment) are valuable in and of themselves. Art is, in essence, an educational process—a way of learning—a way of knowing.

IX. Arts experiences may be *used* as a unique means of enhancing the teaching and learning of other subject content, *but* this should not be art's principal function in our schools.

## NOTES

PROLOGUE

[1]Harry S. Broudy, "How Basic is Aesthetic Education? or Is 'Rt the Fourth R?" *Educational Leadership* 35, No. 2 (November 1977): p. 139.

[2]Burgess Meredith as quoted in Lillian Ross and Helen Ross. *The Player: a Profile of an Art* (New York: Simon and Schuster, 1962), p. 123.

[3]These goals and conditions are essentially the same as those published in: *Arts Education: a Contemporary View For Schools in Virginia* (Richmond, Virginia: Department of Education, June 1977), pp. 14–15.

[4]*Drama,* Jeannie Lee, chairperson. Department of Education and Science, Education Survey 2 (London: Her Majesty's Stationery Office, 1968) as quoted in James Hoetker, *Dramatics and the Teaching of Literature* (Champaign, Illinois: National Council of Teachers of English, 1969), p. 14.

ACT I

[5]James Moffett, *A Student-Centered Language Arts Curriculum, Grades K–12: a Handbook for Teachers* (Boston: Houghton Mifflin Company, 1973), p. 243.

[6]Harry S. Broudy, "Arts Education: Necessary or Just Nice?" *Kappan* 60, No. 5 (January, 1979), p. 349.

[7]Susan Isaacs as quoted in O. Weininger, "Play and the Education of the Young Child," *Education* 99, No. 2 (Winter, 1978), p. 130.

[8]Jed H. Davis and Tom Behm, "Terminology of Drama/Theatre With and For Children: A Redefinition," *Children's Theatre Review* 28, No. 1 (1978) p. 10.

[9]Ibid.

[10]Betty Jane Wagner, "Using Drama to Create an Environment for Language Development," *Language Arts* 56, No. 3 (March, 1979) p. 269.

ACT II

[11]Thomas E. Curtis and Wilma W. Bidwell, *Curriculum and Instruction for Emerging Adolescents* (Reading, Massachusetts: Addison-Wesley Publishing Company, 1977), p. 187.

[12] Ibid.

[13]James H. Fox, "The Middle School Concept: A Discussion," in a paper titled "Aims and Objectives" compiled and distributed by the National Middle School Resource Center, Scrips Building, 901 Carrollton Ave., Indianapolis, Indiana 46202.

ACT III

[14]Federico Garcia Lorca as quoted in Robert Lima. *The Theatre of Garcia Lorca* (New York: Las Americas Publishing Company, 1963), p. 53.

[15]*Drama/Theatre Framework for California Public Schools: A Process-Concept Framework in Theatre Arts for a Program in Theatre Arts for All Students Kindergarten Through Grade Twelve* (Sacramento, California: California Department of Education, 1974), p. 10.

[16]Robert Edmond Jones, *The Dramatic Imagination* (New York: Theatre Arts Books, 1965), p. 65.

[17]Jean Vilar as quoted in *The Context and Craft of Drama,* edited by R. W. Corrigan and James L. Rosenberg (San Francisco: Chandler Publishing Company, 1964), p. 53.

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[18]Robert Stake, *Evaluating the Arts in Education: a Responsive Approach* (Columbus, Ohio: Charles E. Merrill Publishing Company, 1975), pp. 16–30.

[19]Ibid., p. 16.